The New Things in the Shops and in the Fashions

VOGUE



OCTOBER 15.1911 THE VOGUE CO. CONDE NAST, *Pres.* PRICE 25 CTS.

A BOX FULL OF BEAUTY



The Soap with a Sentiment

Copyright 1911
Armour and Company

SYLVAN TOILET SOAP

Perfumed with the Actual Essence of the Flower

In Six Odors: Violet, Sandalwood, Heliotrope, Lilac, Rose and Carnation



Sylvan Talcum Powder

Three Odors
Violet
Sandalwood
Carnation (flesh)

Fifteen Cents the Can

Ten Cents the Cake

Twenty-five Cents the Box

Sold by the better grade dealers. Send Four Cents in stamps, with name of your dealer, for trial size packages of Soap and Talcum.

ARMOUR AND COMPANY

Department of Toilet Soaps *CHICAGO*

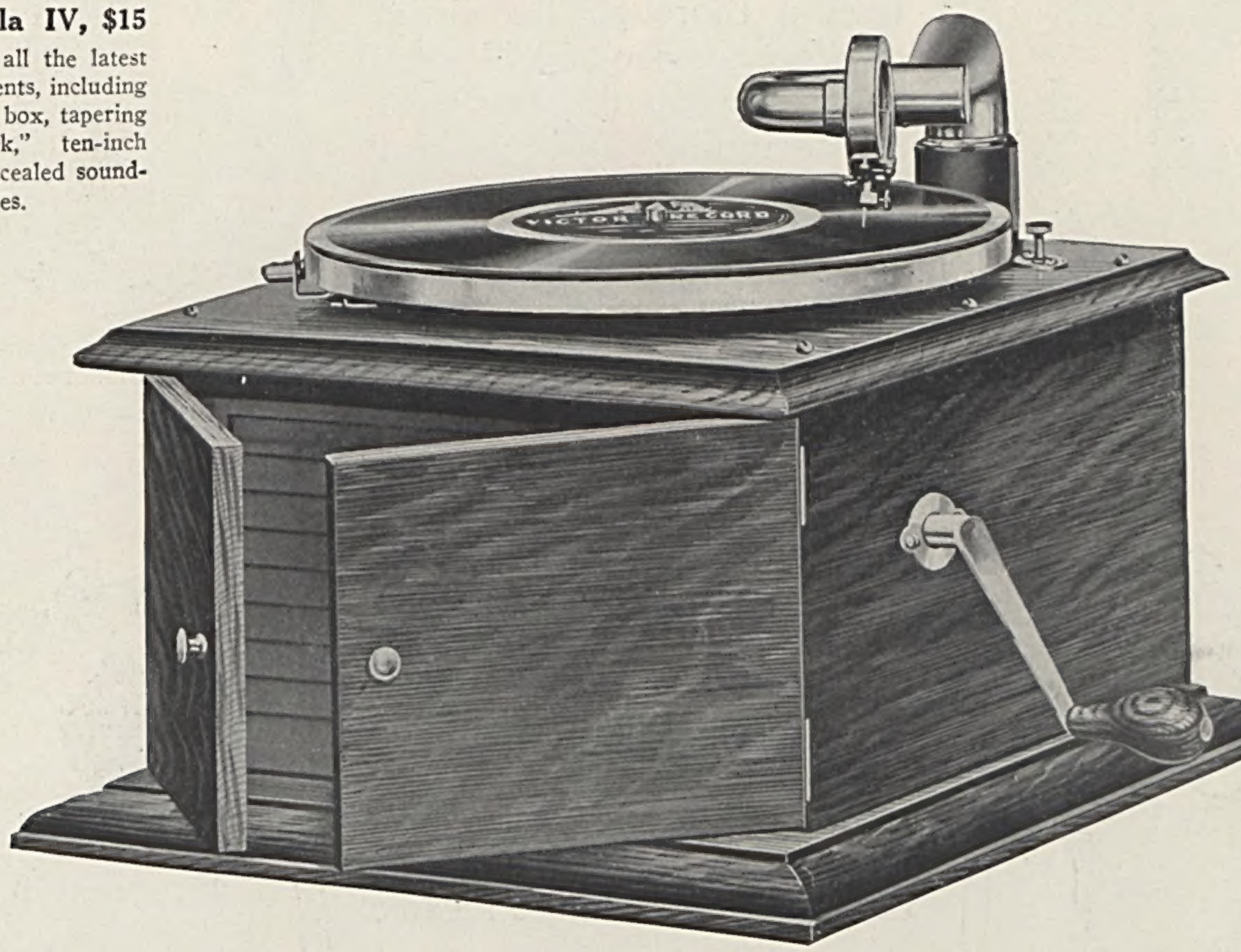
$15

for this genuine

Victor - Victrola

Victor-Victrola IV, $15

Equipped with all the latest Victor improvements, including Exhibition sound box, tapering arm, "goose-neck," ten-inch turntable and concealed sound-amplifying features.



Other styles of the Victor-Victrola
$50, $75, $100
$150, $200, $250
Victors $10 to $100.

The fact that this instrument bears the famous Victor trade-mark and is a *genuine* Victor-Victrola guarantees to you the same high quality and standard of excellence so well established and recognized in all products of the Victor Company.

There is no reason on earth why you should hesitate another moment in placing this greatest of all musical instruments in your home.

All we ask is that you go to any music store and hear this new Victor-Victrola.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.

New Victor Records are on sale at all dealers on the 28th of each month





Model "F," which gives the well developed woman her slenderest lines.

FROM the first "Goodwin" Model three years ago, through the entire line, which now comprises a type for every need, each has been a careful study in physiological correctness and grace of outline, reproducing the natural beauty of the feminine form.

Their originator is a woman with a thorough knowledge of what women *should* wear, backed by twenty years' work in designing and making women's clothes, which showed her what they *can* wear, and the technical skill to put that knowledge into accurate form. Knowing what to do and how to do it, the result is a garment which becomes so much a part of the wearer that a frequent expression is, "I feel perfectly natural in my Goodwin Corset."

A request will bring our unique Corset Book, which shows, for the first time in any such publication, exactly what the fitting of a corset means.

Also a new thirty-two page catalog for corsetieres ready October first.



Model "I" of the popular low bust type with long, close-fitting hips.

Athletic Model, which preserves perfect contour with freedom for out-door activities.

Goodwin

CORSETS OF EVERY DESCRIPTION

373 Fifth Avenue, New York

Telephone 3293 Madison Square.

BOSTON, MASS.
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Model "P," a back-lacing corset with all the "Goodwin" points of comfort and appearance.

Women's Japanese Quilted Silk Gowns, Sacques and Vests

AT SPECIAL PRICES



Sizes 32 to 44 Bust

V-172—Japanese Quilted Silk Gown, in light or navy blue, pink, red, lavender, gray, brown or black; lined with silk of contrasting color; front, collar and sleeves hand embroidered; fastened with silk frogs, cords and tassels..... **12.75**

V-174—Japanese Quilted Silk Gown, with large shawl collar; in light or navy blue, pink, red, lavender, gray, brown or black; lined with silk of contrasting color; collar and cuffs hand embroidered and finished with embroidered scalloped edge; silk frogs, cord and tassels..... **18.50**

V-176—Imported Japanese Quilted Silk Gown; in navy or light blue, pink, red, lavender, gray, brown or black; lined with silk in contrasting color and fastened with silk frogs, cord and tassels **8.95**

V-178—Imported Japanese Quilted Silk Vest, suitable for wear with Tailored Suits, Fur and Motor Coats, white lined with white, black lined with lavender or black..... **1.95**

V-180—Imported Japanese Quilted Silk Sacque, white lined with white, black lined with lavender or black..... **4.95**

Fall and Winter Style Book "Correct Dress"
NOW READY
Illustrating the newest and most exclusive models of Women's, Misses', Girls', Young Men's, Boys' and Infants' ready to wear apparel, at popular prices.
Mailed prepaid out of town upon application. Address Dept. H.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



Illustration shows Albrecht 52-inch Seal-dyed Muskrat (Hudson Seal) Boulevard coat, guaranteed. Sent express prepaid on receipt of price..... $144.00

(Send bust measure, waist length, height and weight.)

We Printed A Copy For YOU



and for every other woman who is interested in fine furs and latest fur fashions. We will mail you this book FREE on request.

1911-12 CATALOG OF ALBRECHT FURS

is now ready. It gives valuable information how to choose furs—their description and actual name in plain English, also their corresponding trade name and definite prices—shows color photographs from actual furs, and gives a great many interesting facts not procurable elsewhere. You'll want it to make an intelligent selection. Write for it today—NOW. Ask for Catalog No. 15.

ALBRECHT FURS

Albrecht Furs are made in Saint Paul, the great fur city of America. We use only whole, selected skins, purchased direct from the trappers of the Northwest. Half-a-century of experience as exclusive furriers and our positive GUARANTEE of satisfaction in fit, quality and style goes to you with every piece of fur that bears the ALBRECHT trademark.

Thousands of women are writing for this, the finest, most complete fur fashion book ever published.

Don't YOU want one?

Don't YOU want to see the latest fur styles?

Don't YOU want to see the exquisite color photographs of newest shapes in muffs?

Write today—NOW—while you think of it. Ask for Catalog No. 15, it's FREE.

Call on the best dealer in your town for ALBRECHT FURS. If he hasn't them, write to us, and we will fill your order direct, express charges prepaid on cash orders.

References: Any Bank or Mercantile Agency.

E. ALBRECHT & SON

ESTABLISHED 1855

6th and Minnesota Streets, Station "E," Saint Paul

30 West 39th St.
Near Fifth Ave.

MOOD

New York
Tel. 1742 Murray Hill

Custom-Made Corset Department



Bust and Hip Reducers and Bust Supporters

MOOD

Bust and Hip Reducers and Bust Supporters

not only comfortably, quickly and infallibly reduce the over-plump form to ideal proportions, but when worn over a naturally slim figure they impart the harmonious lines of a perfect contour, in each instance overcoming the unsightly ridge lines produced at bust and hip by the ordinary corset. The very choice silk elastic of which MOOD bust and Hip Reducers and Bust Supporters are made is easily laundered, and is a patented fabric to be found in no similar garment.

"THE FIGURE BEAUTIFUL"

a booklet for those who cannot call and see MOOD Bust and Hip Reducers and Bust Supporters on a living model, is mailed free upon request together with improved self-measurement blank by the aid of which patrons may order direct from us with every assurance of perfect fitting.

MOOD

Riding Corset

A very superior model for riding and other athletic activities. Permits the necessary freedom of motion while giving absolute support. Made entirely of porous silk Elastic Webbing and highly recommended by leading physicians.



Riding Corset

Tourist Corset

Indispensable to the slight figure. Made of a Silk Elastic Webbing of light weight, supporting and confining the form *without bones,* being the first and only *perfectly hygienic Corset for young girls.*

A VARIED SELECTION of Models in front and back laced Corsets to suit every individual.

Dressmaking Department

Miss Lillian Kemble

now starring in "The Gamblers," pays the highest tribute to the merit of MOOD Creations.

MOOD

Gowns and Tailored Suits

Dinner Frocks
Afternoon and Evening Gowns
Long Coats
Evening Wraps
Elaborate Costumes



Miss LILLIAN KEMBLE
Corseted and Gowned by MOOD

BE sure to visit the MOOD Dressmaking Department before completing arrangements for your winter wardrobe. The stunning display of imported models, and original MOOD creations portraying the newest modes of the season, now ready, will aid you in making a *distinctive* selection.

A NEW FEATURE of this department is a complete line of the Smart, Inexpensive Frocks so much in demand. Also Dainty Party Frocks, at moderate prices, for young girls.

Have Your Corsets Fitted in Your Own Home

THE makers of the Spirella Corset have solved the one great difficulty involved in being properly fitted with this important garment. ¶ They have arranged a personal service by which you can be supplied, without trouble on your part, with a corset cut precisely to meet the needs of your figure.



A TRAINED Spirella Corsetiere will visit your own home and at your convenience. She will take your measurements. She will advise you how best to improve or conserve your figure. Your corset when ready will be brought to your own home to be adjusted at your leisure. ¶ Thus you will avoid the disagreeable necessity of dressing and redressing when fitted at a shop. No time is lost in hot and disagreeable trips back and forth. You have a perfect corset, adapted to your figure—made to your measure—planned and fitted in the seclusion of your own home.

THE Spirella Boning—one of the many exclusive features of the Spirella Corset—is very pliable, responding to every motion of the body, thus admitting of the greatest freedom and grace of motion — besides being permanently shape-retaining and positively non-rusting. ¶ Being of open construction, it is healthful, cool and light in weight. ¶ The Spirella booklet, which will be sent you on request, tells more about this remarkable corset.

Write us, and we will promptly forward you the name of the corsetiere who furnishes the personal Spirella service in your city.

THE SPIRELLA COMPANY, MEADVILLE, PA. (Department E 6)

NIAGARA FALLS, CANADA, LETCHWORTH (GARDEN CITY), ENGLAND


41
At The Phipps Shop
a splendid assortment of semi dress and tailored hats awaits your inspection. The models are of exceptional originality and distinction.
TAILORED HATS
PHIPPS
LONDON PARIS
C. M. PHIPPS 41 West 38th Street New York

PECK & PECK

THIS Season's collection of fine hosiery which is on exhibition at our three Fifth Avenue exclusively hosiery shops will merit your inspection. Imported and domestic hosiery for men, women and children.

Special Notice

A large assortment of real hand made lace inserted Stockings from $15.00 to $100.00 a pair.

The best wearing Stockings in cotton and lisle for Men, Women and Children, specially priced to sell at 35c and 50c a pair.

No better qualities can be found elsewhere for the price.

For Women, low priced silk stockings; our special quality at $1.19 a pair and our warranted quality at $2.50 a pair



112

No. 112. Best quality of bright thread silk stockings. Black, white and all colors, with self or any color hand embroidered clocks. Price, $5.00 a pair.



113

No. 113. Very handsome openwork stripe. Black, white and colors, of the finest silk. Price, $3.50 a pair.



115

No. 115. Very smart hemstitched checked stockings. Good weight. Hand made. French silk. Special price, $3.75 a pair.



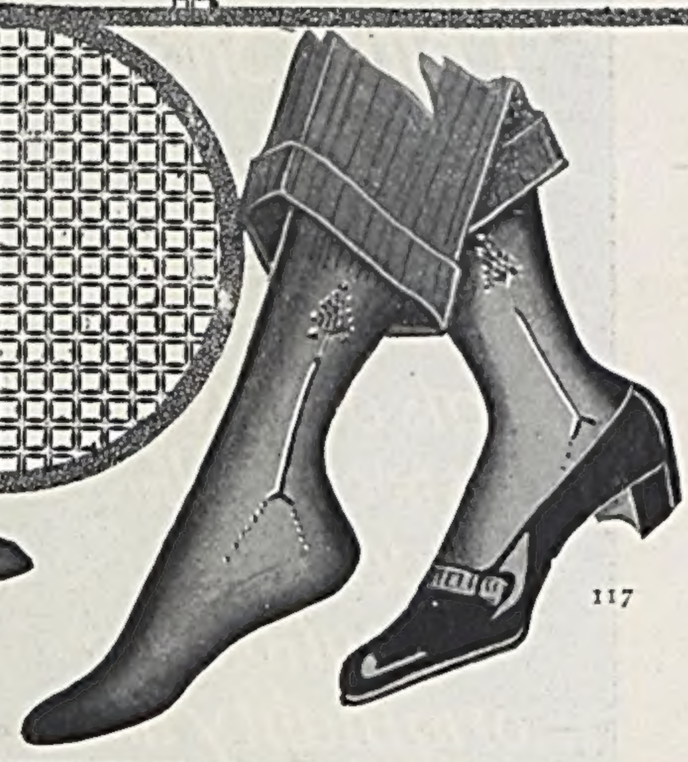
114

No. 114. Hand made French silk stockings, entirely new and handsome patterns. Black or white only. Price, $6.50 a pair.



116

No. 116. The best grade French hand made shaded silk and lisle sox, with a woven ¼-inch stripe about ½ inch apart; all colors. Price, $2.50. Same in the best quality of French silk, $5.00 a pair.



117

No. 117. Heavy winter weight, bright thread silk, black and all colors with hand-embroidered self-color clocks; will wear better than cotton or lisle. Price, $3.50 a pair. Scarfs to match, $5.00 a set.



118

No. 118. Men's pure silk French sox, black and all colors with any shade of five rows of clocks. The clockings we make to order, beautifully done. Price, $4.00 a pair. Also have fine scarfs to match, the set $5.00. These are very handsome.



119

120

No. 119. Children's Bright, thread silk stockings. Black, white, tan, pink and blue; all sizes. Special price, $1.50 a pair.

No. 120. Best quality of French silk stockings for children, with self-color, hand-embroidered clocks. Black, white, pink and blue; 5 and 5½, $1.75 a pair; 6 and 6½, $2.00 a pair; 7 and 7½, $2.25 a pair; 8 and 8½, $2.50 a pair; 9, $2.75 a pair.



121

No. 121. Children's French lisle socks. White with black and different colored tops, 85 cents a pair.

An ample assortment of new fall styles will be sent upon receipt of reference. All charges prepaid and you can return all or any part of shipment.

THREE FIFTH AVENUE HOSIERY SHOPS

230	481	588
at	at	at
27th St.	41st St.	48th St.

NEW YORK

PECK & PECK

Exclusively Hosiers

Address mail orders to 481 Fifth Avenue, New York



Pneu Form

THE

PNEUMATIC DRESS FORM

YOU will never know what dress-making *pleasure* is until you possess the *Pneu Form*, the pneumatic dress form. It is the only device in existence that reproduces with looking-glass fidelity your *exact* figure in all its perfection or imperfection.

You simply insert the *Pneu Form* inside your fitted muslin waist lining, inflate it until solid and before you stands *you*.

This lining when inflated on the *Pneu Form* gives the exact size of your bust, waist, neck and arms, also the shape of the back, slope of the shoulders and any other peculiarity of your figure. If one shoulder or one hip is higher or larger than the other, the *Pneu Form* will reproduce it exactly. The *Pneu Form* will stand by the hour without a change of pose or a murmur. It relieves you of the bother and fatigue of frequent dress fittings. It can be adjusted to any height for the correct fitting and draping of skirts.

WHEN not in use the Pneu Form can be deflated and packed in the box base, dimensions 12 x 14 x 4 inches. Pneu Form serves for any number of persons by simply changing the waist lining.

Call and see practical demonstration or write for fashion book C-52, "What to Wear and How to Make It."



Gown, Courtesy Bergdorf & Goodman, N. Y.

PNEU FORM IS NOT SOLD IN STORES AND CAN BE HAD ONLY OF THE

Pneu Form Company

557 FIFTH AVENUE **NEW YORK**

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Furs

The best dressed women in Europe and America wear furs made by

Revillon Frères
FOUNDED 1723

The largest and oldest fur house in the world

We have just published a set of four interesting little books about furs. We call it the *Revillon Library*. It is sent without charge on application.

19 West 34th Street, New York
Paris Montreal London

S and X

Wearing Apparel

WANTED: Two motor coats, one silk or linen—the other woolen—black and white check preferred. Size 36. State price when writing. Also tan polo cloth coat. No. 60-B.

WILLOW plume, white, 27 inches long. On account of death in family is useless to present owner. Purchased quite recently for $27; will accept reasonable offer. No. 425-A.

GUN-METAL grey riding habit fall and winter weight. Worn four times. Will fit size 36 figure unless very tall. Made by Ballard of Boston. Cost $100; sell $50. No. 426-A.

FOR SALE: $200 pink evening gown, $30. Evening or afternoon coat, $20; long white serge outing coat, $20. Blue serge frock, $15. Linen suits and dresses reasonable. Size 36-38. No. 428-A.

CHARMING theatre costume, golden brown satin crepe. Waist embroidered in rich peacock colors, cream lace yoke. Drop skirt changeable green-brown satin. Long velvet coat to match. Good as new. Cost $200; sell $60. Size 34-36. No. 430-A.

DARK blue taffeta dress and coat handsomely hand-embroidered in black. French model. Worn twice. Bust 36. Cost $165; sell $60. No. 431-A.

SOFT pink silk dress suitable for young lady. Collarless. Hand embroidery and lace; $25. Also dark blue soft silk house gown trimmed with 5 yards real Venetian lace. Paquin model. Sell $65. Bust 36. No. 432-A.

WHITE broadcloth evening coat with cape. Lined with white silk with small pink roses. Also taupe soft cloth one-piece gown. Venetian lace collar and shield. Black moire vest and cuffs. Vienna model. Very smart. Sell $35. Bust 36. No. 433-A.

SALMON pink dinner gown of soft French silk; very simple. Cost $125; sell for $60. Also black chiffon afternoon gown. Cost $140; sell for $85. Bust 38; waist 27. Both in perfect condition and almost new. No. 434-A.

$42.50 buys elaborate blue broadcloth dress, white coat dress, brown neck ruff (never worn), mauve waist, black waist, fairly good black voile dress and five summer hats. Fairly extreme; good condition. 38 bust; 26 inch waist; medium height. Outfit cost $178. No. 435-A.

WANTED: Velvet reception gown well made, reasonable price, size 34. Must be in excellent condition. No. 66-B.

FOR SALE: At one-half price handsome long shawl, collar of Isabella fox. Cost $30. Wish to purchase muff and small neck piece of Persian lamb. Very reasonable. No. 436-A.

Wearing Apparel (Cont.)

WANTED: Winter Jackel suit for street wear. Must be late model and reasonable price. Send illustration and sample. Size 34. Front skirt length 36 inches. No. 68-B.

LONG black broadcloth Winter coat; semi-fitting black corded-silk collar and cuffs. Gray messaline silk lining; perfect condition. Cost $40; price $18. No. 438-A.

Professional Services, Etc.

A BRYN MAWR graduate who has had some social experience and has traveled in this country and abroad wishes position as secretary or traveling companion. No. 94-C.

A GRADUATE nurse speaking French and English, desires position with lady or young person as companion to travel or live in New York. Best references. No. 95-C.

GRADUATE nurse wishes position in private family or school. Would take charge of one or two children or an invalid. Best references given. No. 96-C.

YOUNG lady of very good family, cultured, educated, wishes position as traveling companion or private secretary. Highest references as to character. No. 97-C.

CULTURED young Virginia woman with some knowledge of nursing and medicine will accept position as secretary, traveling companion or chaperone. Especially fond of young ladies. No. 99-C.

Miscellaneous

FOR SALE: White enameled English Cab. Infant's nursery accessories in white enamel. Complete bottle feeding. All used a few times; practically new. Write for particulars. No. 427-A.

WANTED, for six months, seven or eight outside rooms, first or second floor, furnished apartment, near Subway. Must be reasonable; all adults. Best references. No. 65-B.

FOR SALE: Complete Century dictionery in perfect condition. Half Morocco binding. Cost $93; sell $73. No. 429-A.

USINESS woman of good family desires home at moderate rates with woman of refinement. No. 67-B.

FOR SALE: About twenty genuine antique patch-boxes of Battersea enamel from a famous private collection. Specimens from $7.00 to $15.00 each. No. 437-A.

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to "S & X" Advertisements

In replying address "S & X" Department, Vogue, 443 Fourth Avenue, stating your offer clearly and briefly, giving number of advertisement and enclosing two cent stamp. Your offer will then be communicated to the advertiser. Immediately upon receipt of her reply Vogue will notify you of the advertiser's decision.

Articles mentioned in the "S & X" advertisements are not for inspection at the office of Vogue. Follow these rules, but if they do not cover your case write to Vogue for further particulars. Enclose no money in your first reply. Wait till you hear from Vogue whether or not your offer has been accepted.

If an offer to purchase is accepted, a money order, certified cheque or draft payable to Vogue should be sent to the "S & X" Department. Vogue will then request the advertiser to forward, express prepaid, the article to you for inspection. If you are satisfied, notify us and we will forward the money to the advertiser.

If the article is not satisfactory return it to the advertiser, express prepaid, and Vogue will return your cheque.



White Town Cars

WHITE town cars are but the complete expression of the designing genius and the manufacturing ability of the great White factory—the natural consequence of the experience and ideals of these builders. For years the White factory has been noted for the kind and class of workmanship—for the grade of materials used—in other words, for the reliability of its manufacturing. For years and years the White Steamer was the most reliable automobile upon any market; then came the White gasoline car—the car, which by performance has been the wonder of the automobile world—the car, which by its design has far surpassed ordinary gasoline cars as the steamer surpassed the early types. With all these facts the automobile world is well acquainted—these were the facts of designing and manufacturing ability.

Sumptuously Built

The town cars, in addition to the splendid building and designing, incorporated another thought called "style"—that beauty of line—that sumptuous finish—that greyhound trimness that marks the well-done product from the common kind. The most casual glance at the White town cars at once convinces the most skeptical of the superb building, finishing and attention to details. Nothing that can contribute to make a car more comfortable and luxurious has been omitted from the White town car—they are the acme of luxury, and yet they are not large and cumbersome, but thread the crowded streets with ease.

For the asking we will send a dainty booklet for dainty women that tells all about these White town cars

The White Company

804 East 79th Street, Cleveland

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance).....$40.00
One year, (payable monthly, in advance, subject to 5% cash discount).. $50.00
Single insertions, (payable in advance, subject to 5% cash discount). $2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

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N. Y. School of Fine and Applied Art. A school for practical art expressed in Costume, Interior Decoration, and Advertising. Circular, Susan F. Bissell, 223-9 Broadway, N. Y.

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MME. APHE, PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 River.

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Deutz & Gelderman, Gold Lack. The Finest vintage champagne imported to this country. The Ritz Company, 31 West 44th St., N. Y. Sole Agents for U. S.

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Laces Dyed to Match Gowns
Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. and 115 E. 34th St., New York.

REES & REES, Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236, East 40th Street, New York City.

LEWANDOS, America's Greatest Cleaners and Dyers, Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1033 Chestnut Street.

Lewandos-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

New York Paris Newport
Knickerbocker Cleaning Co.
492 East 31st Street New York
High class cleaners and dyers.

Convalescents' Home

A RESTFUL HOME for convalescents, elderly people, and all who are in temporary need of a quiet country home. Excellent table. Seneca View Farm, Lakemont, N. Y.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere.
Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd St., New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Ave., N. Y.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 69 W. 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 W. 38th St., N. Y. Tel. 4283 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

EXCLUSIVE MODELS
in custom corsets, bust confiners and lingerie. Pneu Form Co., 557 Fifth Avenue, New York. Telephone 7620 Bryant.

E. WATSON, Elastic Corsets, Bust, Hip and Abdominal reducers. Elastic stockings. Maternity corsets. 18-20 W. 34th St., Tel. 3140 Murray Hill.

Junoform Figure Improvers are necessary aids to well-dressed women. At all shops. Write for price list. Junoform Co., 209 So. 4th St., Philadelphia, Pa.

PEETZ Front Lace Corset. The highest art in corseting. Prices, $5.50 to $35. Made and sold only at 36 East 33rd St., New York.

KEAPSHAPE CORSETS. Bend sideways, backwards and forwards with the body. Never lose their shape. Moderate prices. Fit guaranteed. To-Kalon Corset Co., 28 W. 38 St. N. Y.

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MRS. C. H. OTT, 10 W. 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Monograms a specialty. Waists and Tunics finished or stamped. Stamped Gowns. Mail orders filled.

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SHOPPERS' AND BUYERS' GUIDE

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·THE·SHOPPER'S·FORUM·

The Woman Who Gave Up Newspaper Work

VERY probably the name of Elizabeth Lee is familiar to you. She is a well-known fashion expert, and has held important editorial positions on the New York "Evening Telegram" and the Minneapolis "Journal."

One morning in March, 1910, Elizabeth Lee came to the office of VOGUE with a book she had written, entitled "Successful Gowning."

"I have made it my business to know all about the women's magazines," said Elizabeth Lee, "and that is why I have chosen VOGUE as the only magazine in which to advertise my book."

An advertisement of "Successful Gowning" appeared therefore in the "Shoppers' and Buyers' Guide," and proved entirely successful. But Elizabeth Lee is not the kind of person who rests upon past achievements. In fact, though she has already had much more success than falls to most women who are self-dependent, Elizabeth Lee gives one the impression that her best and most fruitful work is still in the future.

RESIGNING seven months ago her editorial connection with the "Evening Telegram," Elizabeth Lee founded the Friend in Need Bureau—which exists to help women everywhere in all matters concerning their clothes, the furnishing of their homes, household management, and the care of children.

Ever since it was founded, the Friend in Need Bureau has been advertised in the "Shoppers' and Buyers' Guide." Interested VOGUE readers have written to Elizabeth Lee from the great cities, from country towns, from ranches in the Far West, from Europe, and even from the Barbadoes Islands.

So great indeed has been the response to Elizabeth Lee's advertisements that the Friend in Need Bureau is already a great success. Read here what she has to say about her experience with advertising in VOGUE:

"Actions speak louder than words, and so my order to keep my advertisement continuously in VOGUE is, I suppose, the best proof I can give you of its value as a medium.

"I consider the classified advertising idea excellent. One does not get lost there, and from what I hear, readers find the Shoppers' and Buyers' Guide one of the most interesting features of the magazine.

"I have warmly recommended this unique kind of advertising to a number of women who have asked my advice before going into business.

"To anyone who hesitates, I can only say 'Begin at once—and see that part of your beginning is an advertisement in the "Shoppers' and Buyers' Guide" of VOGUE.'"

Sincerely yours
Elizabeth Lee

For information about any part of the work of this department, address:

Manager Shoppers' & Buyers' Guide
VOGUE, 443 Fourth Avenue, New York City

SHOPPERS' AND BUYERS' GUIDE

Shopping Comm'ns—Cont.

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96 Fifth Ave., New York. General Shopping. No charge. Circular. Bank reference. Personal interest in every order. Tel. 3326 Chelsea.

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BRINDELL & POTTS, 114 West 104th St., N. Y. Shop for and with customers without charge. Samples and full information on request. Also millinery.

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THE LITTLE FAVOR SHOP. Adeline King Robinson, 19 W. 31st St., N. Y. Summer Branch, Bay Head, N. J. Tea and luncheon cotillon favors, summer novelties, bridge & tennis prizes, etc.

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BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

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Don't Lose Your Ring! Get a solid gold ring spring. Easily attached inside of ring. Keeps ring from slipping. $1 prepaid. E. M. Lloyd, 164 W. 74th St., N. Y.

Santa Claus Surprise Box for Children. Filled with selected toys, games, and books, attractively wrapped. Five sizes, $1 to $5. Circular. Miss J. G. Stevenson, Sewickley, Pa.

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Rip Van Winkle Tea Shop
17 W. 34th St., N. Y. "The Peasant Kitchen," a bit of Old World quaintness. Phone 953 Murray Hill.

THE FIRESIDE Noted for Southern cooking is serving Luncheon a la carte and $1. Dinners. Mrs. Price McShane of Baltimore. 48 E. 34th St., N. Y. Tel. 7055 Mad. Sq.

THE BOXWOOD, 11 W. 38th St., N. Y. Luncheon and afternoon tea. Orders taken for Salads, Sandwiches, Cakes, etc. Tea Room may be obtained for Bridge Parties, or Suppers.

The Cosey Tea Shop. Famous for its home-made cake. Breakfast, Luncheon, Dinner till 8. Delicious hot waffles with pure maple syrup, all day. Alma B. Conrey, Prop. 19 E. 33d St., N. Y.

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MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shumer, Middletown, N. Y.

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WEDDING INVITATIONS and Announcements engraved in up-to-date styles. Samples free Monogram Stationery, Calling Cards. F. V. Reeg Co., 214 Woodward Ave., Detroit, Mich.

"Onyx" Trade Mark Hosiery

Silk

THE Season's Showing in this Superior Make of Pure Thread Silk Hosiery has reached the Pinnacle of Perfection, as can be seen in the

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They are the most Beautiful
and Durable to be found

"*Onyx*" Quality is beyond discussion, and the Gold "*Onyx*" Stamp on every pair is your Warrant of Security.

"*Onyx*" Silk Hose in Black and all Leading Colors at these prices reveal the Greatest Improvements that have yet been devised.

A selection of the most desirable numbers is given below.

251.—Women's "*Onyx*" Pure Thread Silk with Lisle Sole and Lisle "GARTER TOP"—Black and all Colors—a wonderful value.

$1.00 *per pair.*

498.—This special "*Onyx*" Production represents more Good Value and Greater Comfort than any other number. In Black and all Colors of Extra Length with a "WYDE TOP" and Silk Lisle "GARTER TOP" and Sole; twenty-nine inches long. These improvements prevent garters from cutting and toes from going through.

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$1.50 *per pair.*

106.—Women's "*Onyx*" Pure Thread Silk—Extraordinary Value—Best Made in America, every possible shade or color—Black, White, Tan, Gold, Copenhagen Blue, Wistaria, Amethyst, Taupe, Bronze, American Beauty, Pongee—all colors to match shoe or gown. Every pair guaranteed.

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Silk Hose for Men

515.—Men's "*Onyx*" Pure Thread Ingrain Silk Hose, with Lisle Sole. Black and all popular shades. Extra fine quality.

$1.00 *per pair.*

620.—"*Onyx*" Pure Thread Silk, Black and All Colors, medium weight, with "*Onyx*" Lisle Lined Sole—insuring satisfactory service.

$1.50 *per pair.*

Sold by the leading dealers everywhere

Lord & Taylor

Wholesale Distributors

New York

OCTOBER 15th
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WHOLE NO. 937

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The Next Vogue Will Be The Winter Fashions Number

The next VOGUE will present the culmination of the Autumn and Winter mode. The latest models by the foremost designers of Paris and New York, evolved in the saner mood of the late Fall, will give this number the approved and final fashions of the season.

A leading article in the next VOGUE will discuss the gowning of the débutante. Every detail of her attire has been carefully considered in writing this article, which is a collaboration on the part of several of our editors.

Another practical feature of special interest to every woman, will be an illustrated article on the choice of blouses. It describes the newest Paris creations—the fascinating concoctions of chiffon, lace and silk that are so much worn with the stunning satin and velvet afternoon toilettes of the hour.

Another paper will describe the smart furs of the season—how they are combined and worn. The illustrations show the good style, inexpensive furs, as well as the sumptuous coats of sable and ermine. There will also be several pages of the latest Paris designs for children's wear.

For the cover of the Winter Fashions Number, we have selected a charming design in colors by Mrs. Newell Tilton.

Use the coupon following, and receive the next twelve numbers of VOGUE promptly on publication, beginning with the Winter Fashions Number.

Clip Along This Line—Fill In—and Mail Today.

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VOGUE, 443 Fourth Avenue, New York

For the remittance of $2 enclosed, send VOGUE to me for six months (twelve issues) beginning with the Winter Fashions Number.

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MRS. LEONARD M. THOMAS OF NEWPORT AND NEW YORK

Mrs. Thomas, who is the daughter of Mr. Charles May Oelrichs and a niece of Mrs. Hermann Oelrichs, is one of the prominent younger hostesses



VOGUE



The DWELLING PLACE *of* MADAME LA MODE

In Famous Houses of Bygone Grandeur the Great Designers of Paris Create the Mode of To-day—Only a Privileged Few Pass the Portals on Opening Days

ONE'S first "opening-day" visit to the reception rooms of one of the great Paris designers of *les modes* is certain to be an interesting one; and particularly if one begins this experimental tour in the Place Vendome—the magnificent old square that has been the scene of much stirring history—where several among the most important are grandly housed, guarded by approaches of the most impressive character.

STUDIO OF A FAMOUS GOWN-DESIGNER, ONCE THE RESIDENCE OF THE MILITARY GOVERNOR

One of these old dwellings—"hotels," as they are called in France—that seems marked always by an air of ultra-refinement in its low-toned, leisurely character, once a residence of the Military Governor of Paris and pure Louis XIV in style—expresses one of the most beautiful of French types. Entering the fine old courtyard one is greeted at once by window decorations of hanging ivy wreaths and flowers, and tubs with orange trees are expressively placed. The modern *ascenseur*, presided over by a uniformed lackey, is ignored, while one climbs the white stone staircase with its splendidly carved old iron balustrades, and low broad treads that lead to the rooms above, high-ceiled and spacious.

The visitor on entering notes that the gray-tinted walls are frescoed and sculptured in the purest style to represent the seasons. Paintings adorn the walls, above glass *vitrines* filled with rare old porcelains, and other *vitrines* shelter dainty, lace-trimmed things. The carpets, perfect copies of the period, are lovely in their delicate tints and charming designs, and gold chairs and sofas which decorate the salons are covered with old-rose colored brocade.

On the official opening days, when for the first time the season's model gowns are displayed to foreign buyers, there seems here less bustle, less hurry, than at other houses. *Les vendeuses*, smartly gowned, move swiftly but silently about, receiving and comfortably placing their clients to await the appearance of the manikins, who in these French salons are always used to display fashion's creations.



A glimpse of the Place Vendome, where are housed some world-famous designers

THE MANIKINS—WONDROUS BUTTERFLIES OF THE ATÉLIERS

And the manikins themselves—how wondrous they are! Tall and slender, as manikins must be, their faces are white with powder and their lips scarlet with rouge. White face and red mouth are shadowed by elaborately dressed hair, and their white arms and shoulders shine like marble through lace transparencies. Slowly they come into the great rooms, passing from one to another, advancing, retreating, turning here and there to show special features of the gown they are wearing, and with studied gestures of hands and lifted arms, calling attention to the movement or the line of a sash, a sleeve, a collar.

THE MAISON WORTH FOUNDED BY AN ENGLISHMAN OF HIGH IDEALS

All the world knows the reputation of the Maison Worth, but perhaps all do not know that the elder Worth, now dead, who gowned the beautiful Eugénie, the Empress of the French, was the first man to see and realize the advantage of selling a complete gown or costume as a model to be copied. Coming to Paris, a young Englishman, cultivated and attractive, his great and natural artistic instinct led him into the designing of gowns, and the patronage of the beautiful young Empress quickly established his reputation. His son, the present head of the firm, adheres to the traditions established by his father, and their elegant creations are sent to all the courts of Europe. It is said of this firm that their model gowns are never displayed in public on manikins, nor are women famous in the half-world ever met in their salons.

REGARDING THEIR MODELS AS TRADE SECRETS, THEY ARE JEALOUSLY GUARDED

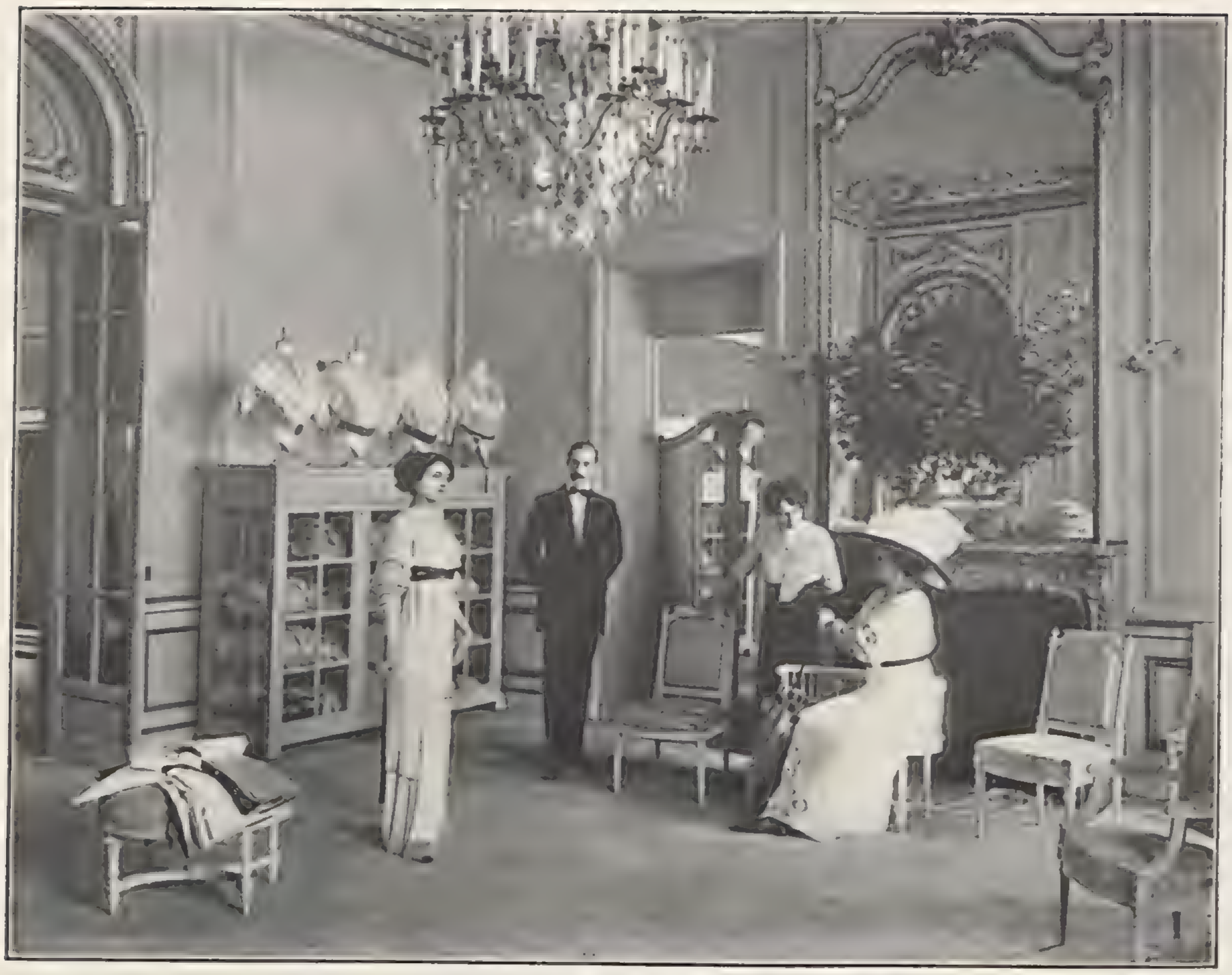
Twice a year the great *couturiers* and model-makers of Paris agree on a date when all will show their latest productions; when their salons will be thrown open to the crowds of buyers who come from every corner of the earth to see and to purchase. Regarding their models as trade secrets, their makers stand



The spacious salons of Béchoff-David, where are gathered many rare and costly accessories of dress



Reception rooms of Mme. Robert, another on the list of successful Parisian creators of the mode



Professional manikin in the reception rooms of Béchoff-David, displaying to a customer a new creation of the house

by each other, and in their ownership they are protected by French law.

A few years ago Monsieur Paquin, the then head of the house now carried on by his charming and clever wife, discovered that descriptions—and probably sketches—of the models in process of making were being sold to smaller private houses. A careful watch of the *personnel* of the house was quietly kept, till at last the guilty one was discovered and he or she—I know not which—with the buyers of the stolen information, was arrested and sentenced to a term of imprisonment. But in spite of this lesson to dishonest persons, and in spite of great care on the part of all the designers, it is quite impossible for firms who employ a large number of work people to wholly prevent some unscrupulous employée from secretly profiting by the knowledge they gain of the secrets of the house.

IN WISE COÖPERATION THE GOWN-BUILDERS FIND PROTECTION

The reason for setting aside a certain time for a common display of the work of all the houses is based on the principle of mutual protection. When each designer worked separately, as was once the case, it was the custom for the Berlin and Vienna buyers to come early in the season to Paris, see the models, and purchase as few as possible while making secret notes—or perhaps mental ones only; then returning home, where labor, and perhaps materials also, were cheaper, they would set their establishments to work at copying their stolen French ideas for sale at a price far below the original to buyers in the secret. By wise coöperation the French designers of the mode have succeeded in putting an end to this practice.

FOREIGN BUYERS ONLY ADMITTED TO THE BI-ANNUAL OPENINGS

In August and February, as the dates fixed upon for the openings approach, Paris is filled with eagerly waiting foreign buyers, and they only are welcomed to the display of novelties. The attendance of mere onlookers is forbidden—I have even known their private and regular customers to be refused admittance on the early opening days. A few privileged and well-known press correspondents, who give their word that no record of the gowns seen will be given to the public before a certain time has elapsed, are occasionally allowed entrance as a great favor.

After the model gowns are exhibited and sold, they may be photographed and described. Each year the number of the privileged persons permitted entrance to the salons of the great houses (and entrance to small ones count for nothing) during the opening weeks, already exceeding small, grows beautifully less. The unfortunate ones with no "pull" resort to every conceivable device to gain this point, but no ruse, though ever so plausible, succeeds long in deceiving the guardians of fashion.

THE MODELS JUDGED ACCORDING TO THEIR SUCCESS

After the foreign buyers are satisfied and have departed with their spoils, the great designers, with closed doors, begin preparations for their private clientèle. The models already sold are passed up in judgment, and according to their success they are discarded or retained. Many are thrown out entirely, having failed to please; others are modified or enlarged, as the case may be; and this is the obvious reason why women in other countries often wear gowns that are never seen in Paris. The charm—the novelty—of the costumes taken out of Paris so early in the season is often exhausted by their wearers before the Frenchwoman has even started to order her autumn wardrobe.

LATENESS OF THE PARISIAN SEASON

The Parisienne never thinks of buying her winter wardrobe until late in October and early in November. It is the insistent demand of the American buyer that has brought about these official August and February openings in Paris. During November and December and up to February the Frenchwoman is devoted to winter gaieties and winter gowning, constantly renewed and always chic. It is this constant renewing that makes her gowning really of the moment and explains the complaint of certain American women, who buy their entire winter outfit from the models shown in New York in early September and are much amazed upon arrival in Paris in midwinter to find themselves not equipped in the latest mode.

POINTS FOR THE AMERICAN DRESSMAKER

The small dressmaker who comes to Paris to buy for the first time, and is not familiar with the French methods of business, nor with the language, will be wise if she goes only to the most important houses. By giving her name and residence at once, she is welcome to look and to question all she will. It is quite understood that she must see models at different houses before deciding to buy, but if she repeats her visit another season and again leaves without a purchase, she has been admitted for the last time. It seems incredible, but I believe these French designers never forget a face nor a name.

THE COMMISSIONAIRE AND HIS DUTIES

A newcomer can do worse than place herself in the hands of a *commissionaire*—a sort of runner for the dressmakers, but whose business is quite legitimate. His profits come from the firms to whom he brings customers. And it may be well to say here that one should never give the first price asked for a gown. The *venderesse* is interested in getting the highest price possible, as thus her own receipts are enlarged, but if a reasonable price is offered, after many consultations with her chief, she generally accepts it. When one considers the amount of brain and handwork employed, to say nothing of the quantity of expensive materials ruthlessly sacrificed in the designing of new costumes, one no longer marvels at the high price demanded for a Parisian toilette that has been designed by one of the great masters of the art of dress.



The house of Cheruit is situated in the Place Vendome

REDFERN—A STUDENT OF HISTORY AND PAST MASTER OF LINE

The upper illustration on page 19 vividly reproduces the interior of Monsieur Redfern's *atélier*, with *le maitre* himself pointing his magic wand in criticism. Wrapped in a white covering he sits planning, ordering the combination of colors and materials, throwing one, then another, to one side while the busy hands by his clever workwomen continue their basting, pinning, and draping on a living model till some degree of success seems assured—then, perhaps, the structure is quite demolished to be built anew. One of the sanest men in Paris, his cult is "line," and he never departs from it. Great fame is his as a student of historical gowning; he has authority for every costume he designs for the actresses of the French stage, and he insists on clothing all his clients according to their physical perfec-

tions and imperfections. To him dress is an art—not a commerce.

The lower illustration on this page shows manikins on duty, displaying on their lovely persons to critical purchasers the finally finished product of the combined art of the manufacturer and the designer.

THE TRANSFORMATION—FROM BUTTERFLY TO GRUB

And of the manikin herself—who seems a being of a special race—what of her! What of her life when the long, weary day of posturing is done, and she slips from her shell of perfect gowning! The trailed skirt laid aside, the rare lace and the sumptuous coat discarded for her simple street costume, the grub disappears till another day, when the butterfly reappears.

Much is required of these young women. They must at least impress one as beautiful; they must have grace, line, contour; they must know how to walk, to stand, how to lift a train, to gracefully adjust a scarf, to handle a muff, a parasol and other accessories of an elegant toilette. Where, and to what, do they go at the day's end, and, when the youth and beauty that fits them for their profession is ended, what occupation is open to them? These are serious questions for the investigator of social problems.



The great master-designer, Redfern, whose cult is line, seated in his atélier, directing the building of a new model

VOGUE POINTS FROM PARIS

A TAILORED suit seen which would be a little too noticeable for New York, showed a combination of mustard-colored plush and broadcloth to match, with a collar of fur; another was of dark, soft green; and still another beautiful one of *bleu corbeau*, a lovely shade almost black. There are suits of brocaded crêpe de Chine that are very lovely, some of them having the Louis XVI tails in the back, the coat only coming to the waist-line in front. One coat was cut short in front, and had long tails that came to the edge of the skirt in the back, and fur collar and cuffs. Some of the coats display large pockets with embroidered flaps on the Louis XVI order.

NEARLY all the suits are in three pieces, the third piece being the blouse, which is generally a combination of satin and chiffon. The prettiest of these blouses are made in old embroidery—a Chinese shawl or a rare piece of Persian—with kimono sleeves and a little collar of embroidered batiste. These are belted in over the skirt, overlapping it about eight or ten inches. The sleeves of these blouses are all three-quarter or full length. The afternoon dresses are very elaborate, with a great deal of hand embroidery or lace, and have trains—very small—of an infinite variety of shape. The skirts just touch the floor in front and at the side, but show a little point in the back. Some of the elaborate afternoon dresses, however, are in even length all around. No satin coats and skirts are shown, but many of heavy corded silk. The kimono sleeve is still used, but much simplified, and is most seen in the evening dresses, its proper place.

TO describe the evening dresses is nearly an impossible task. The first impression one obtains is that of much complication. The prettiest ones are draped either in satin or velvet or chiffon, and suggest the Greek styles. The waist-lines are not as high as they were, and most of the trains are separate affairs, like a coat train, and fall from the shoulders or waist-line. Some are a yard long, others nearly two; some start from a fold on one side of the back and drag along the floor in a one-sided way, weighted down by embroidery; some are cut like a swallow tail, and some have a point in the middle or on one side. When the train falls separate from the gown, the rest of the skirt just clears the ground. Most of the evening dresses suggest the figure, without having a distinct waist-line anywhere. There are many *robes de style* made of taffetas and tulles, with decorations of artificial flowers.

IN the evening dresses of one very celebrated house, every skirt is open to the knee on one side or the other, or the skirt is composed of two halves, draped across each other so that there is a front opening, and also a back opening under the train. Nearly all the evening gowns are short enough in the front to show the foot and ankle, and even the modest ones have small slashes, with perhaps a filmy lace ruffle inserted just to mask the instep.

ANOTHER celebrated house shows evening gowns of a Turkish type; an infinite variety of colors blended together—startling but beautiful. One dress had an orange velvet skirt, embroidered around the bottom in many colors, and the rest of the costume was a mixture of red velvet, dark blue satin, a touch of vivid green somewhere, and silver and gold—amazing but very splendid. Another was gold-colored satin, very straight and plain, with an over-dress of bright dark blue chiffon over yellow chiffon, also very plain, and large black satin sleeves embroidered in various colors around the top. Chiffon dresses with brocade trains are shown. Purple is without doubt the color for this winter; dark blue a good second, and green comes third. There is also a lovely new shade of deep, dull brown that is much used and very effective for afternoon dresses; it is used in either cloth and in the rich, soft satins. The same shade of brown chiffon over white satin is very smart.



The professional manikins, who, with movements of studied grace and elegance, display the creations of the masters, seem beings of a special race



THE NURSEMAID'S UNRECOGNIZED IMPORTANCE

A DOMESTIC economy of astonishingly wide practice, even among women to whom economics are as a usual thing neither considered nor desired, is that which leaves the supervision and care of young children to girls and women of the utmost incompetence for such a task. Inexperience, ignorance of books or of hygiene, or undesirable home affiliations, are not considered prohibitive to a calling that entails intimate daily association with children in their most impressionable years. The supreme object of the mother is to be rid of the well-nigh ceaseless exactions of the child, and it is only in rare instances that the seriousness of the matter of this transfer of supervision is recognized. It is usually assumed that child-tending is within the powers of any girl who is not physically incapacitated.

THE statistics and experience of employment agencies indicate a tendency on the part of women in all classes of society, to whom the arrangement is financially possible, to dispense with the personal care of their children. Even persons of moderate means employ nursemaids. It is estimated that in New York City alone twenty-five thousand young girls follow this pursuit. As the main requirement of the employing mother in a large number of cases is said to be that the girl shall take entire charge of the child, it is not difficult to realize what an army of little ones is subjected constantly to the influence of these inept and irresponsible girls. The day is long past when, arguing from the intelligent care of their young given instinctively by mothers of the animal kingdom, it was assumed that instinct and love of offspring constituted an all-sufficient equipment for the human mother. How much less qualified, then, for the care of children is the daughter of the tenements, whose ideal and practice cannot be higher than those operative in the environment from which she comes.

IT is notorious that ignorance of child nature and child requirements is the distinguishing characteristic of the tenement mother. So much is this the case that a large part of philanthropic effort, municipal as well as private, is now being directed to enlightening these women whose ignorance of even the most elementary requirements for the physical well-being of their children greatly increases infant mortality and develops various types of defectives. This is not an environment which can possibly turn out girls competent to tend children properly, especially as the more intelligent and enterprising of these girls enter the factories, shops and offices.

IT is considered a great step forward that a beginning has now been made in giving prospective nursemaids a course in hospital work among children. That recognition should be made of the seriousness of the task is cause for rejoicing. But this, after all, will affect very few of the hundreds of thousands of inexperienced girls who are hired in this country to tend children. Further, this reform touches only the physical aspect of the matter, and far more is necessary to adequate tending of a child than a mere knowledge of its physical needs. From the moment he can frame a sentence, the little one begins that volley of questions which is the terror and despair of the conscientious adult. It is thus that he secures mental development; but what chance has he for this in association with the ignorant nursemaid? Heretofore it has been assumed that the child's mind could safely be left to the schools for training, but the studies of scientific men of this century show that the child is mentally formed at five or six years of age, the training of his mental powers and the building up of his character having been going on ceaselessly from the very early months of his life.

ONCE the vital facts are realized, the conclusion cannot be escaped that of all the hirelings in the home the nurse girl is the most important. For this reason it is worse than preposterous that cheap, ignorant labor should be engaged for this supremely serious task. To properly qualified women of mature years should be consigned the care of their children by those mothers who conceive that their duties to society or to reform clubs, or their love of ease, require them to shirk motherhood obligations. The nursemaid, so far from being a negligible social factor, is at the present moment a menace to the welfare of the race, and the sooner this fact is realized and her profession elevated in requirements and in responsibility to the rank befitting one who is a molder of character, the better it will be for the world.



WORTH'S NEWEST EVENING TOILETTES SHOW GREAT INGENUITY IN THE TREATMENT OF TRAINS AND IN THE MANY VARIATIONS OF THE STRIKING BLACK AND WHITE THEME

A charming effect of softness is obtained by this model of black satin, chiffon and jet. The gown is partly covered by a pointed tunic effect of closely woven fine jet beads, studded at regular intervals with rhinestones. This tunic is gathered over the shoulders, and hangs in two loose ends to the waist-line at back. The bodice outline is softened with lace.

Black velvet and white satin in alternating bands make the distinctive feature of this engaging evening frock. These bands, an inch in width, studded with jet and glass beads, form the sleeves and bodice, and the front panel. A girdle of black velvet narrows to the deep V in the back. Heavy jet fringe edges the side points of the tunic.

An effect of great elaboration is obtained by this dexterous use of satin, chiffon and gold brocade. The bodice has a deep band of antique gold embroidery across front and back. There is a double sleeve of cream lace and black chiffon, the latter edged with jet and glass beads, and hanging loose in front. Heavy gilt embroidery edges the tunic and skirt.



Photographs by Lilian George

Miss Roberta Willard in a charming shepherdess frock. The heavy green and gold brocade overdress had a foundation skirt of green taffeta, edged with plaited ruchings. The tight bodice was trimmed with lace ruffles and chiffon lacings



Mrs. Samuel J. Wagstaff, daughter of Mr. and Mrs. Amos Tuck French, who was costumed as a French dancer. Her gown was of pink taffeta, trimmed with lace and brocade paniers, and she wore on her head a becoming Alsatian cap

TWO OF THE GUESTS AT A FANCY DRESS BALL GIVEN AT THE NEWPORT GOLF CLUB BY MR. AND MRS. LEONARD M. THOMAS—A BRILLIANT EVENT OF THE LATE SUMMER SEASON

AS SEEN BY HIM

The Mellow Days of Autumn Witness Town Awaking from Its Sleep—Quiet Weddings Growing in Favor—Forecasting the Future

NOW we are in the full of the most glorious season in the cycle of the year. Autumn has come upon us, crimson-gowned and silver-frosted, and the fields and the forests are brilliant with these gorgeous hues, and also, like the Persian cohorts, they are gleaming in purple and gold. I love the mellow October in the country and I greet gladly the dreamy days of Indian summer, when the sun shines not really warm, but with an aftermath of the fires of youth—an echo of what has been—through the haze and the mist which veil the meadows and the valleys, and the lands which are stretched drowsily along the banks of the river. The country is alluringly hospitable in these gracious days of fall and one thinks regretfully of leaving.

TOWN NOW GROWS BUSIER AND BRIGHTER

In town it is a time of resurrection. The long summer, with its dust and heat and dulness, is forgotten. Here is Fifth Avenue, hideous and scarred just at present in parts, as if a devastating army had been in possession and a bombardment had taken place. But we are happy to know that it is in a state of transition and that shortly we shall have a wide, broad thoroughfare, even if some vandalism has been committed. The shops are bright and attractive; there are crowds in the restaurants, and it is quite difficult to pilot your way, even with the aid of a friendly policeman, across from one side to another, and to dodge the wild-rushing motors and the congested traffic, suddenly let loose and dashing on like a veritable Niagara. Until the Horse Show, society is not in town, but you see everyone you know during the week, and it is only at the end, when Sunday is upon us, that everyone who can, escapes to the country. All around has been a succession of horse and dog shows—neighborhood affairs, but most interesting for all that.

THE THORNE-LOOMIS WEDDING AT TUXEDO

At Tuxedo many of the people came back early, and in September Miss Julia Loomis, the daughter of Mrs. Henry Loomis, was married to Edwin Thorne at picturesque St. Mary's. There were some charming bridesmaids, including Miss Harriman, who has just emerged from her mourning for her father, E. H. Harriman. Miss Rosamund Burr, Miss Rosina Otis, and Miss Anzonella Kane were also among them.

MISS EDITH BREVORT KANE ABOUT TO MARRY

This month will see the wedding of Miss Edith Kane and George Baker, the brother of Mrs. Goadby Loew. It will also be at Tuxedo. During the past four months, three of the daughters of Mr. and Mrs. Grenville Kane have had their engagements announced. Miss Edith will be the first bride of this trio of beautiful girls. There is a married sister, Mrs. Walker; and there is, I believe, yet another daughter to make her début. Miss Loomis—now Mrs. Thorne—and the Kanes, the Loews, the Bakers and the Mortimers, the Kents and the Lorillards, have for years been identified with Tuxedo. Mrs. Thorne, by the way, had as her matron of honor Mrs. John Auerbach, who was Miss Toler, and among her out-of-town bridesmaids was Miss Farnsworth.

A GLANCE AT THE COMING SEASON

Tuxedo will be at the hight of its season at the time of the annual ball, which is always a preliminary event in the history of the year in society. Much has to be condensed this season into a short period and it will be a mad, merry whirl—November for the Horse Show, the débutante teas and the opera; December for the dances for the different débutantes, and January for the very large functions—and before you know it you are at the very threshold of Lent. It will not be long before the Junior Cotillion will have been danced and the débutantes will have all made their bows to society. Concerning all these things, there are laws resembling those of the Medes and Persians. Débutante entertaining grows more elaborate year by year, and it really costs a great deal to bring out a daughter. There is a division of opinion as to the necessity of the afternoon reception, but after all this affords an occasion to bring together one's old friends, to muster the new ones, and to determine the plan of campaign. In other days many of the girls would wait until the dancing classes, the Assemblies and the Patriarchs, and the old Germans at the Fourteenth Street Delmonico's—in the times of our grandmothers. It would be said that these young women were brought out by subscription, but then in those days very few had large houses, and a ballroom in a private dwelling was a rarity. With the exception of the Junior Cotillion, the Cinderella dances and the Saturday evening subscription affairs are of a past age; and, perhaps, now that New York is so large, and the Social Register is such a fat volume that it threatens to rival the directory, it is better that matters remain just as they exist.



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Miss Olga Roosevelt, who will be married in November to Dr. J. Breckenridge Bayne, of Washington

EARLY WINTER WILL WITNESS THE WEDDING OF LORD CAMOYS AND MISS SHERMAN

At this writing, no date has been set for the nuptials of Miss Sherman and Lord Camoys, but we are told that it is to be an affair of the early winter. It will take place at home, owing to the difference in religious faith of the bride and the bridegroom. But the town house of Mr. and Mrs. William Watts Sherman is large and quite well adapted for an assemblage of the most conservative element of New York society. From announcements, it is not likely that there will be many town weddings before the Horse Show.

MISS DOROTHY WHITNEY CHOSE THE SIMPLE WAY

Many of our young people seem to prefer to be married away from New York. There are many annoyances connected with a fashionable wedding today, and the crowds and the publicity are not pleasant. Miss Dorothy Whitney and Mr. Willard Straight, whose engagement was announced in the late summer, were wedded in Geneva. There was a family party and a few friends outside of the relatives. It was a pretty idea for the bride to walk up the aisle on the arm of her girlhood friend, Miss Beatrice Bend. At the death of her father, Mr. William C. Whitney, Miss Dorothy was consigned to the care of Mrs. Bend and her daughter, and the trust was one that was sacredly preserved until the young girl passed into the keeping of her husband. Mr. and Mrs. Harry Payne Whitney, Mrs. Almeric Paget and her daughter were among the members of the family at the nuptials, and Mr. and Mrs. Cortlandt Bishop were also present. Mrs. Bishop was Miss Amy Bend. There were two ceremonies—the civil and the religious. Mr. and Mrs. Straight have gone to the Orient, where they will live for the present, as Mr. Straight has large financial interests there.

WILL MRS. DREXEL GIVE A BALL?

So far there has been no hint of anyone giving a large ball this winter, but it is probable that Mrs. John R. Drexel will do so, as she is to bring out her daughter, Miss Alice. Mrs. Drexel always entertains much, and in such regal fashion. One doubts if Mrs. George Gould will do anything now for some years. The loss of her mother, Mrs. Kingdon, to whom she was devoted, was a great blow to her. She may return to this country only for a short season. Among the splendid new houses which may have a warming are those of Mr. and Mrs. Arthur Curtis James and of James B. Duke. Senator and Mrs. Clark are occupying their great Fifth Avenue mansion, but it is doubtful if they will entertain.



PAUL POIRET'S REMARKABLE FEELING FOR PICTURESQUE EFFECTS IS EXEMPLIFIED IN THESE THREE MODELS—HE STILL AFFECTS THE UNCURVED SILHOUETTE AND THE CLOSELY BOUND COIFFURE, BUT THE TRAINED COAT, SHARPLY CUT AWAY AT THE SIDE, IS A NEW CONCEIT

AN almost ecclesiastical severity marks this gown of dark blue velvet. The front tablier is outlined with a narrow piping of violet satin, which also outlines the high waist-line in the back, and edges the square-cut neck. The sole ornaments of the dress are the wide bands of point de Venise around the lower part of the close kimono sleeve, and the bands of skunk which edge this lace cuff and finish off the bottom of the skirt. The skirt lines are austerely straight.

THE greatest splendor of color and line is obtained in this evening wrap of green and gold metallic brocade, so cut and draped as to suggest the flowing trains of queens. This suggestion is hightened by the closely banded head-dress, with its flaring ornament in front. The wrap is cut away sharply from the fastening in front, and the long train is slit on both sides. This opening is caught with brocade-covered buttons and gold loops. The collar and cuffs are of sable.

ONE of the daintiest possible combinations of black and white is shown here. Over an under-dress cut with narrow, plain outlines, falls a tunic of white chiffon almost to the knees, and continuing over the shoulder to form the sleeves. The sleeves are a few inches more than elbow length, and are finished off with a deep hem. The décolletage is cut square, front and back. The black chiffon tunic, cut out in front, is then put on. Tiny satin roses in color trim it.



A close finish in the Berkshire purse race, won by Mr. Fred Alpers on Jack Cade



Mr. Bell on Mr. August Belmont's Raymond winning the Lenox Horse Show purse



Among those on the Delafield coach were Mr. and Mrs. J. C. Greenleaf, Mr. and Mrs. Delafield, Miss Anita Delafield, and Miss Anna Alexandre





Photographs by The Pictorial News Co.

Mr. Harris Fahnestock, Mrs. Francis Stanton Blake, and Mrs. George B. Blake



Mrs. Melville D. Post and Mr. John A. Hadden

Mr. Thatcher M. Adams, Mr. and Mrs. Giraud Foster, and Mr. R. J. Flick

AT THE EIGHTH ANNUAL RACE MEETING OF THE BERKSHIRE HUNT CLUB, HELD AT LENOX ON SATURDAY, SEPTEMBER THE NINTH, SOCIETY'S WELL-KNOWN SPORTING SET WAS OUT IN FORCE



NEW MODEL GOWNS AND BLOUSES FOR MOURNING WEAR DEVELOPED IN CREPE DE CHINE AND CREPE CHIFFON, TRIMMED WITH SEED JET AND CREPE

No. 1.—A charming model developed in crêpe chiffon which shows the crêpe finish. The lines in this gown are exceptionally good and the whole effect attractively soft. (From Macy.)
Smart mourning hat made of crêpe, with a large crêpe bow at the left back. A wide band embroidered in seed jet encircles the high crown. (From Henesey.)

No. 2.—This smart crêpe de Chine blouse has a yoke and collar of sheer black net with revers and buttons of crêpe. (From Saks.)
No. 3.—Attractive model of crêpe de Chine. The collar and drop yoke are of crêpe, which is also used to form the deep-pointed inserts and the straight flounce of the skirt. The bodice is embroidered with seed jet. (From Macy.)

Small close hat of Ottoman silk with handsome seed jet ornament at the left front. (From Henesey.)
No. 4.—This simple blouse of crêpe de Chine is trimmed effectively with narrow, bias folds of crêpe which form a round yoke; the collar and shallow yoke are of black net. Crêpe buttons trim the cuffs on the kimono sleeves. (From Saks.)



Old dining-room chair with a royal history, one of a set once used in Dover Castle





A fine example of Hepplewhite's work, dating from the period of 1775



Ivory miniature of Frederick the Great and his baby sister

SOME OLD SHOPS IN KENT

By MARGARET ALICE FRIEND

THOUGH all the world knows of Dover as a port of entry and departure for great ocean steamers, channel boats, and railroad lines, the very fact that it is a port makes travelers who land there possessed of a spirit of impatience to reach their final destinations. Thus, unhappily, comparatively few know how interesting is the old town, guarded by its strong garrison atop the castled hill whence, at stated hours, booms a great gun. This gun at noon is interpreted by maids and hungry children on the sands as a summons to lunch; at night, to the quiet townspeople, it signals bedtime. Nor do many know the wonderful, curative quality of the soft, nerve-soothing, sleep-producing air of Dover. "Drive towards Dover, friend, where thou shalt meet both welcome and protection," said Gloster to Kent, centuries ago, when he sought asylum for daft King Lear.

A FASCINATING FIND IN THE SHADOW OF SHAKESPEARE'S CLIFF

Above the sands of Dover, the first thing seen in crossing the channel is a sharp, pointed hight called Shakespeare's Cliff, of which one reads in "King Lear." "Its high and bending head" that "looks fearfully on the confined deep," seems now not imposingly high, as climbers find to their disappointment. It is still interesting, however, and from its top one gets a splendid view. Coming from it one day on a voyage of exploration, I found in its shadow the end of a narrow, interesting street, one of the oldest in Dover, oddly called Snargate; apparently from the fact that once it had been closed by a gate where toll was levied.

Aimlessly strolling, I came farther on upon a fine old Georgian house, which, later, I learned is almost exactly on the site of the old gate. Once an elegant private house, it is now an antique shop, filled from cellar to eaves with treasures of all sorts gathered by two generations of cultured men, father and son. Fascinated by the objects in the windows, and desiring to see them closer, I entered on the pretext of searching for old Dutch tiles, of which, in a hasty glance, I saw no signs. There were plenty in the cellar, I was told, and a lad was bidden to fetch them. Tiles were the last thing I coveted—at the moment I had no possible use for them—but, when the lad appeared staggering under a load, I was enchanted, and eagerly inspected the treasures. In tones of rich old blue and deep *marron* brown, quaint figures were shaped on a background of pearly white, and there were curious landscapes; and figures from Scripture stories, oddly shown with quotations, giving chapter and verse. I found that these lovely colors, framed in dark wood, or clasped tightly with old metal, were most artistic decorations to hang on the wall, or to use as stands for the tea and coffee pot. With holiday giving in mind I immediately began a selection, helped by the skilled advice of the courteous young proprietor. Then, appreciating my interest in his wonderful shop, he showed me many objects all but priceless. I was enthralled by an Early English silver teapot beautifully wrought, and remarkable for the perfect preservation of its original condition. Without doubt it is one of the finest, if not the only authentic, specimens of its date in existence. So precious is this Queen Anne pot considered that it is always guarded behind locked doors.



Queen Anne silver teapot and a masterpiece of Sheraton's, a satin-wood table for writing or games

FINE EXAMPLE OF HEPPLEWHITE'S DATING FROM 1775

The wheel-back chair shown above, a beautiful example of Hepplewhite's fine work of the period of 1775, had a painted classic figure medallion forming the center of the carved converging spokes. This dates from 1750. The Chippendale "Grandfather's clock," pictured on page 84 is enclosed in a superb, exquisitely carved mahogany case. The clock itself, made by the famous old London clock-maker, John Hebert, has a 30-day movement.

The other chair is one of a set of eighteen single and two arm-chairs, with a most interesting history that is authentic. The dining-room chairs of Dover Castle, they were always used at the entertainments given royal and high military visitors, and had been handed down by each successive commanding general who was officially quartered in the castle, till the military command of the district was removed, when they came into the possession of this house. The age of these royal chairs dates from 1760.

Those educated in such things will also be interested in the Sheraton work and writing table of the period of 1790, shown in the illustration. Built of satin-wood, of the richest quality, it is delicately inlaid with other fine woods, and has a border design in honeysuckle. One of Sheraton's masterpieces, it is most cleverly fitted for various uses—for backgammon and other games, and for a reading.

(*Continued on page* 84)



Charming bridge gown developed in the new shade of blue called Raven's Wing. From Hebard



Effective dinner gown draped with a scarf of smoke-colored Malines tasseled in gold. From Franklin Simon



Close black velvet hat trimmed with cream fringe and cream taffeta bow. From Hebard

FOR A MATRON PAST YOUTH AND SLENDERNESS, THIS DIGNIFIED BRIDGE GOWN AND THE SMART FRENCH EVENING TOILETTE OF WHITE AND GOLD BROCADE ARE TASTEFUL AND BECOMING MODELS

For descriptions see page 86

PARIS FASHIONS INFLUENCED *by* MANY MEN *of* MANY MINDS

With the Mélange of Models Drawn from Every Clime and Period the Modish World is All Afroth

THE Enghien Casino is brilliant, these early autumn evenings, with pretty women in elegant gowning—gowning expressing the last word of the varied modes of the season. Particularly on theatre nights, for dinner and for supper, gay parties gather on the wide upper *terrasse,* overlooking the broad lake, placid under the moon. It was there that I saw last night, in Prince Murat's party, a dainty blonde beauty wearing a Worth gown of soft-falling, white mousseline de soie, pictured in the middle sketch on page 30, and which was symbolic of the aristocratic elegance that marks all his productions. Though exquisitely simple, only a master's hand could achieve the graceful draping of the thick, soft, transparency that hung a slender, pointed train, weighted with silver fringe. Following the edge of the deep V-shaped corsage and the small chemise sleeves, and also outlining the overskirt above the fringe and the edge of the petticoat, twinkled a slender *rivière* of tiny Strass stones—a finish to which Monsieur Worth is particularly partial. Inside the belt of silver tissue was thrust a bunch of soft-toned, cerise roses cased in outer petals of silver, and nestled in silver leaves. Princess Murat, blonde also, wore a taupe-colored mousseline de soie tunic, clinging close to the underdress of dull-surfaced white velvet. Everywhere were subtle gleams of silver and gold, and Oriental colorings mingled in embroidery, under the lovely smoky gray of the transparent covering, all so wonderfully combined that it baffles description.



Bernard model showing basqued corsage, and a skirt cleverly draped from a single strip of material

POLAIRE DISCLOSED A GOWN OF STRANGELY GLEAMING METAL THREADS

At a corner table, commanding a view of the whole lake, which seemed to engross her attention, Polaire sat, the careless hostess of another party. On her entrance I admired the wonderful Oriental *manteau* she wore, of gold-striped, Algerian stuff, made with an enormous Bedouin fold in the back, heavy with a gold tassel; but as she seated herself, allowing it to fall from her shoulders, its odd beauty was forgotten in the charm of the gown disclosed—strangely gleaming colors that seemed to culminate in shades of dull orange and reddish brown, picked out with threads of shining copper metal on a foundation of pale, cedar-colored, filmy stuff that clung closely to her slender limbs. A jeweled belt wound her tiny waist, and how characteristic of her nature—how fitted to her bizarre beauty—was a bracelet of the same gorgeous stones composing her belt, that she wore between the top of her glove, and the short, puffed sleeve of her gown.

A FASCINATING SILHOUETTE SHAPED BY A SWAGGER DRECOLL GOWN

A smart young American woman, who had run down from Paris by train, sat on the *terrasse* at supper that night, wearing a swagger Drécoll gown of black satin that shaped a fascinating silhouette. The short skirt, rather scant, had a six-inch-wide box-plaited ruffle set its width above the edge of the hem—the scant lower part flopped fascinatingly about her slender ankles in a manner that would have been decidedly grotesque on a larger person—and above this, a short, plain, overskirt completed the scheme of the skirt. The loosely belted blouse, with long gigot sleeves closely buttoned from the elbow to wrist, was finished at the neck with double sailor collars—one of black satin; the other, the upper one, of white corded silk—and a little black satin cravat tied them. A guimpe of fine net covered the V-shaped space in front and rose in a high choker, oddly finished with a row of white silk fringe.

BERNARD MODEL OF EXCEEDINGLY CLEVER DESIGN

Of great beauty and real novelty is the gown on the first drawing on this page, which as closely as possible depicts a Bernard gown. After the clever manner of draping a garment from one strip of material this skirt is accomplished. Beginning at one side of a short foundation skirt, the end of a breadth of wide satin, of a sufficient length, is attached by a few stitches halfway, leaving the rest to fall free; the length is then carried smoothly about the figure—a few puckers at the belt-line in the middle of the back helping in the adjustment—back to the front, where it ends, slightly puckered, under the handsome buttons and braid embroidery shown in the drawing. While this swagger little skirt is perfectly straight and close hung, there is no hampering of the gait, since there is binding in the passage of it over the hips, and the lapped opening at the side allows perfect freedom of motion. (That is, one should not ask too much of the modes of to-day—in this case, if one were suddenly called upon to sprint, there might be trouble.)



Lewis shows this low-fitting shape of black velvet topped with a large aigrette bush

As novel and as charming as the skirt, is the little basqued and belted corsage of night blue mousseline de soie, matching the skirt in color, covered with Oriental embroidery subdued into a rich splendor; a soft thick fringe hems it. In the original model the lace guimpe rises into a high, close choker edged with a line of embroidery.

THE VAGARIES OF FASHION APPROACHING A CONDITION OF CHAOS

Never in my experience have I seen anything approaching the chaotic state of affairs that prevails at this moment in the world of dress. While there is a variety quite indescribable, there is little that has not been presaged by the knowing during the last several seasons. The points that have taken most decided forms are sleeves and collars. Scarcely a sleeve is quite plain; even an ordinary coat sleeve is distinguished by a closer fit from the elbow to the wrist, and buttoned, marked by a line of fringe, or cut out into a narrow space to show a bit of a lace undersleeve.

FROM THE COLLARLESS BLOUSE TO THE HIGH, STRAIGHT CHOKER

To hastily conclude from the present exhibitions it would appear we are threatened with high chokers, heavily trimmed in the old manner, in the place of the quaint, unlined lace things we have so long enjoyed. Viewing Drécoll's collection I was struck by this attempted innovation in several cases. Topping the corsage of a gown of white ratine, lightly striped



A Paquin costume displaying a military cape fastened on one shoulder and carelessly thrown over the other

with black at wide distances, a wide, straight choker was quite covered with green and white *agaric* embroidery. It was an extremely swagger costume with its loosely belted blouse corsage, and its scant skirt joined to a wide border of black velvet with a three-inch line of the same lovely green and white *agaric* that adorned the choker.

AMID ALMOST HOPELESS PERIOD CONTRADICTIONS THE SLENDER FIGURE HOLDS ITS OWN

Narrow skirts are narrower than ever, and there are skirts decidedly full about the feet—a fulness accomplished by means of an accordian-plaited flounce, or simply by a deep-gathered one. But the narrow skirts are not tight; and the full ones are close-clinging. The body, resolutely kept slender, is tightly corseted below the waist-line, and all undergarments are suppressed. But this matter of tight skirts, full ones, high chokers, and long sleeves uncomfortably dropping over the hands and cumbering the arms with thick folds, so plentifully presented to us by all the great designers, women will settle for themselves. The designers cheerfully acknowledge that they themselves do not know what will be the prevailing mode two months hence.

THE TROUBLES OF THE UNFORTUNATE FOREIGN BUYER

One thinks with commiserating consternation of the perplexity that must beset the buyers when confronted with the wonderful display of gowns, garments, and costumes shown in the different houses, all of which they must see before finally selecting the number desired. The brain of a mere *chroniquer des modes* reels—it is strained nigh to madness—in the endeavor to retain in the memory the form of a certain garment, or accessory, before the next one appears, to efface it, in the long line of manikins that follow without intermission, one after another, to the end. At last one is conscious only of a flash of color, a glow of velvet, the gleam of silk, the splendor of furs and the sparkle of jeweled and jetted stuffs trailing graceful lengths, or smartly adjusted to hint at pretty feet.

Like a personage, each gown is known by its name to its makers, and this name is casually mentioned by the manikin as she pauses—but one single moment—before each eager group of observers. Then, if one wishes a closer view of a desirable garment, "Manon" or "Pompadour," as the case may be, is requested to return at the end of the display.

THE MANTEAU DESIGNED TO SET OFF THE BEAUTY OF THE ROBE

It would seem impossible to surpass the magnificence of the evening wraps displayed—a magnificence of weaving, of adornment, and of design. With the lengthening and cooler evenings the *manteau* has become as



The simple elegance of an evening gown achieved by Worth, its edges outlined with tiny Strass stones



Costume built of reversible silk, the striped side used for the bodice and cleverly turned to form an overdrapery

important as the evening gown; and it is retained over the shoulders till the moment of entering the dining room—and even to the table—when it is allowed to fall over the chair back. They conceal nothing of the beauty of the robe—these elegant confections of transparencies and embroidered adornment—and, if not sleeveless, the sleeve is only suggested in the folds. When a variety of these adorable garments is needed, one may be easily accomplished with flower-figured and flower-tinted mousseline de soie, shaped on simple sack lines, and with short, wide-open sleeves. Fringe may be used to trim all the edges, and the garment lined with plain-tinted mousseline de soie.

CHIFFON A MISNOMER IN AMERICA

When mousseline de soie is mentioned in these pages, it refers to a soft, transparent stuff in several qualities, and several degrees of thickness, but always of extreme softness, and perfect transparency, known in France by this name. I have been told that my readers are misled in this matter, as a similar material in America is called "chiffon," and that mousseline de soie there is quite a different thing. The Parisienne classes under the name of "chiffons" the little trinkets, laces, and other trifling accessories of milady's toilet, and the word is never applied in France to fabrics, so that the trade name of America is quite misunderstood here. The American mousseline de soie is a much stiffer material.

A SHEATH GOWN OF SILVER CLOTH SHADOWED SOFTLY WITH MOUSSELINE DE SOIE

This soft, filmy material—by whatever name it is known—is quite charming in pearly white, overshadowing a sheath gown of silver cloth.



An Alphonsine toque of dark blue cloth, each fold clasping a tightly curled feather

A long stole that drops from the shoulders, edged all about with narrow silver fringe, hung over white chenille fringe a trifle longer, shapes rather a long, square train, and silver ribbon, twisted into a large bow in the back, belts it. At one side of the front the mousseline de soie is pulled into a cluster of soft folds under a bunch of black and white lilies, and a smaller bunch, posed at the opposite side of the corsage, holds soft folds that cross the bust.

FASCINATING STREET COSTUME DEVISED BY PAQUIN

The first sketch on page 30 illustrates the pretty fancy for a dress costume that prevails among the latest models—and one likely to remain in favor. This one, a Paquin production, is carried out in indigo velvet, but for the autumn months the new *faille* silk, and the heavy-seeming, but extremely soft, Ottoman silks, expressly designed for tailored costumes, are preferable.

Supremely fetching on a youthful figure is the military suggestion of the little cape, which drops in a one-sided line from the shoulder, and is thrown swaggeringly over the other; crossing loosely on the bust it fastens on one shoulder under large buttons covered with caracul fur, rimmed in black horn. Similar buttons close the straight "Abbé" dress from the armholes nearly to the hem, where it turns over into a revers faced with caracul; and of this soft, silky fur is shaped the pretty collar, short in front but deepening considerably in the back. The fur covers the lower part of the sleeves, turning at the bottom over a deep, pointed velvet cuff, held by two buttons.

This odd, one-sided effect of the cape collar is conspicuous in many of the new costumes. At Drecoll's I saw exhibited an odd neckpiece, of dark fur seal or moleskin, that, after circling the neck, deepened into a long tab, quite a third of a yard wide. Thrown over the shoulder it fell nearly to the waist-line, and had a pretty air of jauntiness.

COSTUME OF REVERSIBLE SILK SHOWING THE NEWEST FEATURES

Deep, cream-colored silk, its reverse side fine-striped in cream and cedar color, is used in the composition of the charming street costume pictured at the right of page 30. The long breadths of the overskirt are cleverly used to form the decoration. Black satin narrowly circles the waist at a nearly normal line and drops at one side of the back into a short, rounded tab trimmed with deep chenille fringe. *Agaric* embroidery in coarse wool and crude colors, deftly mingled, trims the upper part of the corsage, covers the buttons on the coat sleeves, and adorns a big, flat rosette that fastens the belt.



Costume shaped from the new velours, in which the overskirt closely follows the sloping lines of the coat

THE NEW VELOURS SHAPE CHARMING TAILLEURS

Velours Alasca, and *velours Siberia* are new materials for tailored costumes that are remarkable for their extreme softness and warmth. The drawing on this page presents a costume of this material which was carried out in deep moss green. The revers and collar are faced with heavy, corded green silk. The graceful lines of the overskirt follow closely those of the coat, sloping from the waist-line to a deep point at the back.

A SYMPHONY IN PURPLE AND GOLD

I have recently seen a mousseline de soie dinner gown, of the luminous purple of church ecclesiastics, wonderfully draped over the shoulders in cape fashion, with wide lace. Charmingly it shielded the figure, while through its transparency the outlines were fetchingly shown. The cape hung from the back of the shoulders only, the points falling a little over the sleeves. Hung from a high waist-line, with a little fulness, the soft material shaped a pointed train weighted with iridescent beaded fringe. Narrow, inch-wide



White beaver, trimmed high with ostrich tips in white, shading into violet—a Lechat model

tringe finished the unlined sleeves, wrinkled from armhole to wrist. This deep, rich, purple, hung over a sheath gown of palest yellow satin, seemed especially evolved for the brilliant blonde who wore it. A knot of purple velvet wound her yellow hair, and in her belt glowed yellow roses.

HOODED GOWN WORN BY A DUCHESS AT THE CHANTILLY RACES

A beautiful young duchess, in half mourning, wore at the Chantilly races, last Sunday, an adorable costume of soft, black *faille* silk. How jaunty it was, and how thoroughly French, with its scant short skirt topped by the swaggerest little coat imaginable for a slender figure. Hip long, with no seams save those under the arms, it hung perfectly straight and loose—like a man's reefer coat. Lined throughout with soft white ratine, the long, loose coat sleeves turned over into wide, white cuffs, held at the back with one immense, black, silk-covered button, and similar buttons closed the front, when it was not swinging smartly over, disclosing her blouse of shining white linen, but toned with black. The white ratine lined an immense Capuchin hood, which, slanting from the front closing, covered the whole of the shoulders, deepening halfway to the belt. A stiff black brush held up the brim of her round hat, of soft white hairy felt, directly above the left eye.

DRECOLL'S COUNTERPART HAS TRIPLE CAPES

Drecoll shows a costume similar in form to this (indeed, in the form of skirt and coat, it is its exact counterpart), but instead of the great hood, Drecoll's is finished with small triple capes. In color it is a delicious ashy gray, and in material softest velvet. Each of the triple collars are edged with a narrow line of brown fur. Coats of this sort, nearly half-long, and so easy to slip on and off by reason of the loose sleeves, are delightful additions to an autumn wardrobe. In black, gray, and in the tan shades, they may be worn with several different gowns.

WHITE VARNISHED LEATHER UNIQUELY ADORNED COUNTESS CASTEJA'S COSTUME

Countess Casteja was smart also that race day in a costume of cedar-colored silk, made with flat, triple skirts and a half-long coat, belted with white varnished leather bound with black, and fastened under a black harness buckle. Strips of white, black-bound leather,

(*Continued on page* 68)



THREE OF CALLOT SOEURS' AUTUMN MODELS—THE PLAITED DOUBLE SKIRT FOR A DEBUTANTE IS A DEPARTURE FROM THE NARROW LINE OF THE SEASON—THE RECEPTION TOILETTE SHOWS AN ORIGINAL SCARF DRAPERY, AND THE EVENING GOWN A NOVEL HARNESSING OF VELVET RIBBON

For descriptions see page 86



The new coiffure shows the Psyche arranged low and loose, with the hair only slightly waved



Matron's coiffure, arranged with the Psyche crowning the head. The hair shows a side parting



Charming arrangement for a débutante, the back hair done in loose, soft loops, with beaded velvet band



Showing the front deeply parted, waved to appear à la Naturel, and held in by a narrow embroidered band



Front view of the first coiffure, showing the long center part. Coiffures arranged by Fried



Smart black velvet hat with plume effect made of plaited Malines, from Guiry. Black and white striped tailored suit from Field



Fetching bonnet of white net veiled with black; black velvet ribbon and cherries in natural shades used for trimming. From Guiry



Close hat of black silk plush faced with white. Large black satin ribbon bow. From Guiry



Blue serge dress, with worsted embroidery in shades of blue, from Forsythe. Hat of black velvet with crown of plaited white Malines, from Guiry

BECOMING STYLES OF COIFFURE FOR THE DÉBUTANTE AND MATRON, AND SOME OF THE SIMPLER AUTUMN MODELS IN GOWNS AND MILLINERY

SEEN *in the* PARIS SHOPS

What Specialty Shops of Paris Show in All Manner of Smart Confections and Irresistible Trifles Which are Characterized by Chic and Originality

PARIS is the home of the specialty shop, and to buy to advantage one must know how and where to find these little houses which are dotted here and there along the boulevards, or which, almost as though hiding from the view of the hurrying tourist, nestle away amid the labyrinth of dark and narrow streets, which twist and turn and lead to goodness knows where, in that bustling quarter of the city bounded by the great boulevards and the Rue de Rivoli.

There are shops for veils, shops for blouses, shops for feathers and flowers—in fact no article seems to be too small or too insignificant to form the entire assortment of stock of some one shop.

ENCHANTING NÉGLIGÉE OF FLOWERED CRÊPE DRAPED WITH CHANTILLY LACE

The stunning gown sketched in No. 1 is of flowered crêpe in one of those soft shades of green which is neither light nor dark, but of just the color to harmonize with the dull pink of the flowers, which run in indistinct stripes over the green background. The rounded neck, which narrows to a small V at the waist-line, is filled in with white Chantilly lace, outlined by an old-blue satin piping. The wide bands of a rich and heavy passementerie in which blue and gold are the predominating colors, reach from the shoulders down the entire length of the back, quite to the hem. In front these bands cross just at the high waist-line, and one band extends down the side plait, thus concealing the opening. It is a gown unique and original in design and shows the touch of a master's hand. Price, $65.

DAINTY BAGS CARRIED BY THE PARISIENNE

A charming little reticule of knitted cloth of gold is shown in sketch No. 2, which costs but $3. It is an exceedingly pretty accessory in which to carry fan, opera glass and handkerchief, when going to the theatre or the opera in evening dress.

The large bag shown in sketch No. 3, and which may be bought at the same store, is for stocks, ribbons and handkerchiefs. It is made on two steel hoops, one at the top, and one about five inches from the bottom, covered with a brocaded satin, of old rose or green, and trimmed with wide gold passementerie. Two heavy gold tassels, with little ruches of the brocade, ornament the sides and the bottom. The cord is also of gold. The bag is intended for traveling, and as the sides are quite flexible, being made only of silk, which is held in shape by the two steel hoops, can be easily folded into a most compact form. The bag may be used for a scrap basket if desired, and would make a very handsome ornament to hang near a desk. Price, $13.

WONDERFUL VALUE IN PETTICOATS

At a well-known department store one always finds excellent values in silk and lingerie skirts. Sketch No. 5 shows good value in a satin skirt with a knife-plaited ruffle nine inches wide, over which hangs a wide silk fringe, the cost of which is but $1.98. This skirt may be had in most of the popular shades and in plain black, but not in white.

Sketch No. 4 shows a beautiful hand-embroidered lingerie skirt which sells for $5.40. The ruffle of sheer lawn is elaborately embroidered in flowers and eyelet embroidery and handsomely scalloped. The top is well cut and well made, and fits smoothly over the hips, with a few scant gathers in the back.

SILK STOCKINGS

For silk stockings there is still another of the big stores, or, in fact, two others, where one can always find stockings of the best silk, worked with clocks and fitting snugly around the ankle, for $1.10 a pair. This, of course, is not much less than the price paid at home, but here the silk is much better, of closer weave, and consequently more durable. These stockings come in all colors, and in black and white. A good quality openwork silk stocking may be had for $1.15, and from there on up to $3 and $4 a pair, which is the price asked for those heavily embroidered or of very fine openwork.

THE FAMOUS FRENCH GLOVES

Even among the large department stores of Paris there are some which are unusually good for certain things. For example, at the store just mentioned above one always finds little novelty pins, boas and bags, while for gloves one can scarcely do better in quality and price than at a large shop on the Avenue de l'Opera. Their stock is not as large as at some of the others, but in the virtues mentioned the gloves are quite remarkable. A good-wearing, three-button chamois glove sells for 38 cents, a finer quality chamois in yellow or white for 50 cents, and heavy antelope in gray, white, lavender or yellow, for $1.10. Dent gloves in white and in colors cost 90 cents, and good-quality, sixteen-button white glacé gloves may be had for $1.



1.—Stunning tea gown of dull green crêpe banded in old gold, rose and blue

LINGERIE DRESSES FOR CHILDREN

A large house carries the most exquisite assortment of children's dresses in pretty, hand-embroidered models, also little lacy hats and dainty lingerie dresses, and the most adorable dressing sacks that one could ever dream of. One of these sacks was made of a cream-white shadow lace, over a soft foundation of chiffon. The little empire waist crossed in surplice effect in front, below which the long skirt hung in scant gathers to the knees. There was no rose or ribbon trimming, just the soft folds of lace and chiffon, which gave the most alluring charm of outline to this dainty creation. Price, $25.

If one is in search of models more adapted to a slender purse, she must, to be sure, leave this entrancing place and walk a short distance up the avenue to one of the large department stores, in the lingerie department of which she will find dressing sacks of hand-embroidered lawn, made in the simple kimono style, without seams, for as little as $1.40. The entire sack is scalloped by hand, and little eyelets are worked in front and at the side, through which is run the inch-wide ribbon, which keeps the sack in place.

SMALL SHOP FOR LACE

Of all the purchases one makes in Paris, none is really more satisfactory than that of lace, and the small shops present such a variety of laces of all kinds at such ridiculous prices that one is tempted to buy and buy indefinitely, and it seems to be one of the purchases which one never regrets when once safely at home in America.

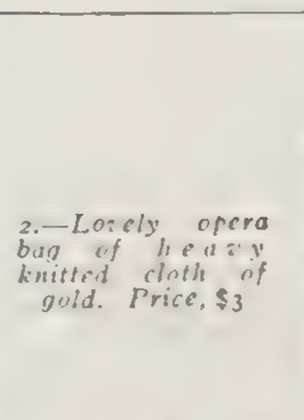
SMART MODELS IN INEXPENSIVE HATS

It is quite astonishing how much style for very little money one can sometimes obtain if one knows where to look. The sketches on page 35 show two smart little walking hats, made by one of those small Parisian milliners who has the gift of pinning on a quill or a bow so that it gives the air of an expensive model to the simplest little toque. The little hat in sketch No. 8 is of soft white felt, so much in style this winter, trimmed with a cockade fantasy in shades of brown, and sells for $5.

The other is a black velvet toque, sketched in No. 6. A French blue plume is placed stilly at the side, so as to give still more hight to the already high-draped crown, and this modish little hat sells for $8.

FEATHERS IN FANCIFUL CONCEITS

No one surely would wish to come to Paris and return without at least having visited some of the shops of these wonderful feathers and flowers. Such great fluffy plumes in ostrich, curled and uncurled, in marabout, and ostrich and marabout combined, as greet the eye on every side, in the particular little store I have in mind! The



2.—Lovely opera bag of heavy knitted cloth of gold. Price, $3



3.—Odds and ends bag of silk brocade richly trimmed with gold lace and cord



4.—Scalloped-lingerie petticoat worked in eyelets and solid embroidery. Price, $4.50

5.—The Frenchwoman wears a clinging petticoat of soft satin, fringe trimmed



6.—Chic toque of black velvet trimmed with French-blue ostrich plumes. Price, $8

specialty of this shop is the manufacture of feather fantasies. Here one finds tall plumes of uncurled ostrich, in shape much like a Christmas tree, and which, in fact, are called tree plumes. These are composed of five feathers, attached to a center wire through the back rib in such a manner that the long branches of the feathers hang loose on the outside, making a thick, bushy cockade, about nine inches long, made especially for the high trimmings of the hats of the season. These may be had in all colors and cost but $6. A large, flat cluster of four uncurled plumes, edged with marabout, and with a tuft of marabout concealing the stem, cost in pure white $9; in natural color, flecked with black, $8. These feathers are long, thick, of finest quality, and easily worth double the price. Single plumes of straight ostrich, 9 inches long, and in all colors, cost $3.

NOVEL FLOWERS OF FEATHERY FLUES

Another fantasy of this shop is the feather flower. Little bunches of violets, in softest shades of mauve and purple, come made entirely from what seems to be a cock's feather, and sell for $1 a bunch. Then there are roses in all shades, shapes and sizes, from the tiny pink bud, to roses larger than an American beauty, and which cost 40 cents for a single rose and $2.50 for a cluster with leaves. These feather flowers make the most remarkable trimmings for hats, as neither sun nor rain has apparently the least effect upon them, while the little feather-made petals have a softness of outline and a richness of color impossible to achieve in any other material and are infinitely chic in their effect.

MUFF AND STOLE OF VELVET AND MARABOUT

At another shop of this same description one finds stunning muffs and stoles of marabout, and ostrich and marabout feathers combined. One particularly good-looking set was in a combination of black velvet and marabout. The wide scarf of velvet, designed with thick, four-inch bands of the soft, fluffy trimming, was lined throughout with chiffon, and was over three yards long. The square, flat muff was likewise of velvet, edged with the broad marabout bands and full ruffles of black chiffon. The price asked was $25.

REGAL MATINEE OF CERISE MIRROR VELVET

On one of the most fashionable streets are two large houses for lingerie, and sketch No. 7 shows a beautiful little dressing sack made of soft, silky charmeuse in a delectable shade of soft cerise. The wide sailor collar and the turn-back cuffs are of a deep cream Renaissance lace, edged with a tasseled fringe. The revers are faced with a self-toned chiffon tucked in tiny lines which form squares. The jacket is quite short, reaching only to the hips, and is lined with chiffon. Considering it comes from one of the smartest shops on one of the smartest streets, the price of $25 is moderate.

BAGS, PINCUSHIONS AND LAMP SHADES

The rage for gilt and tinsel for bags, scrap baskets, sofa pillows, lamp shades, and so forth, seems still to be in full force, and the windows of various little shops fairly glitter from the gold with which they have ornamented the various pieces of their handiwork. Fascinating places they are, these tiny stores, and beautiful are the things one finds concealed within the big drawers and shelves which line the walls from top to bottom.

PRETTY AND USEFUL SOUVENIRS

At one of these places one finds handsome cordelière bags made of tapestry, heavily embroidered with gold and little satin roses, at $7. Little satin opera bags, covered with rich gold or silver lace, cost $5, and the assortment of knick-knacks, such as little pincushions and trays, candle shades, and so on, all made of silk and trimmed with gold net and lace and roses, range in price from $1 for a small pincushion to $1.40 and $2 for the most elaborate candle shades. Here one finds, as well, a great collection of modern colored prints, reproductions of the English school, which may be had for as low as 40 cents, and from that price up to $5 or $10. It is really a wonderful store, and when searching for that torment of most travelers, souvenirs for those at home, proves a perfect treasure trove.



7.—Fetching little jacket of cerise charmeuse with Renaissance lace and fringe

HANDKERCHIEFS

When one first comes to Paris one is usually possessed by the idea that everything must of necessity be cheaper, if not better, than at home, and one is often doomed to disappointment, particularly in regard to handkerchiefs. Handkerchiefs in Paris are not cheap, but they are exquisite, and at one of the large lingerie shops one finds handkerchiefs of every kind and description. There are little glove handkerchiefs which come in white with a tiny colored border for 35 cents apiece, and initials are worked for 3 cents apiece in addition. Fine hand-embroidered handkerchiefs, also for the glove, cost 60 cents. Regular-sized ladies' handkerchiefs in sheer linen lawn, with inch and a half wide border of color, and with small oval-shaped medallion in one corner, in the same color as the border in which the monogram is worked in white, sell for $8 a dozen. Other handkerchiefs with colored border of fine hair stripes and colored medallions for initials, sell for $6.60 a dozen. Plain linen lawn hemstitched handkerchiefs sell for $1.98 a dozen without initials, or for $3.70 a dozen with two embroidered initials.

LINGERIE PILLOW SLIPS

This same shop has the best assortment in Paris of dainty, hand-embroidered pillow slips. Here one may find a scalloped pillow case for a 16x18 pillow with a small embroidered wreath in each corner for $1.90. A plain, scalloped case in the same size costs $1.40, and more elaborate ones of the same style without gathered ruffles cost $2.60, $3.20 and $4, according to the design. Embroidered pillow slips of sheer linen lawn, with gathered hand-scalloped ruffles, cost $4, more elaborate ones with cutwork or very fine embroidery are priced at $5, $7 and $10.

Another excellent house for handkerchiefs, particularly for men's linen handkerchiefs embroidered with a cutwork monogram, is found on one of the smaller streets. Here for $8.60 and $9.60 a dozen one can get a beautiful quality of handkerchief with striped border in white, and the cutwork monogram of a square medallion form in one corner. This style of monogram is, of course, expensive, and many of the larger houses charge as much as $1.40 or $1.60 apiece for the handkerchiefs thus marked.

This same shop has a great variety of jabots, little embroidered cuffs and collars, and dainty baby caps and bibs—all for the most moderate prices.

IVORY AND TORTOISE-SHELL

If one is fond of toilet articles, odd handles for umbrellas or parasols, in ivory or in tortoise-shell, she will find Paris a very sore temptation, and a dangerous menace to the purse. There is a certain shop I know of where one could easily spend hours gloating over the collection of ivories, carved and plain, old and modern. A beautiful ivory set for the bureau, consisting of hair brush, clothes brush, comb, shoe horn, powder box, three pomade boxes, button hook and mirror, each article ornamented with exquisitely carved initials, sells for $50. A beautifully carved umbrella handle costs $7.60, and the assortment of small trifles is unlimited, and ranges in price from $1 for a small box with mirror lid, just large enough to hold the Dorin powder and puff, to carved frames worth $15 and $25.

For tortoise-shell one must go to a shop in a nearby street, and here one finds bureau sets, fillets, combs, barettes and umbrella handles, some in dark tortoise, some in light. The collection of tortoise-shell fillets is unusually good and the crown-shaped fillet that is shown in sketch 26, of light-colored shell with inlaid dots of gold, costs $13. Plain fillets of the same shape cost $12. A beautiful long handle for an umbrella, in dark shell, costs $30, and various little boxes for the traveling bag or toilet table, for cold cream, soap or powder, cost anywhere from $10 to $25. It is not a cheap place, but it is good, and one may depend on it that all articles are as represented.

ANTIQUE SHOPS

The antique shops of Paris are quite as unique, quite as famous, and to many infinitely more alluring than those where one finds the latest creations for the world of fashion. Quite across the river, in the very heart of old Paris, is a little street entirely given up to the dealers in antiques. Unfortunately, it has long been so famous that the marvelous bargains of other days are now no longer to be had, but if one has time, luck and a certain amount of French, one may even now pick up treasures in prints, jewelry, furniture and bric-a-brac. Each side of this street is lined by curious-looking dens, so full that their contents have fairly spilled out on the sidewalks.

EXCELLENT VALUES IN FRENCH LINGERIE

It is not easy for strangers in Paris to find really nice lingerie garments at moderate prices. Fine lingerie, rich in handwork and real lace, tempts one in every shop devoted to the sale of it, but the French makers know nothing of the exquisite machine stitching so common in America—stitching as beautiful as hand sewing, and infinitely beyond the coarse hand sewing and embroidery supposed to ornament low-priced lingerie here.

Recently, with an American friend who wished to replenish the lingerie part of her wardrobe in Paris—before going on to Germany—I searched vainly the big department shops for plainly finished, fine underwear at a reasonable price; everything shown us was either of thick, heavy stuff with a little ordinary hand-embroidery, or coarse and flimsy, with common lace and poor machine work. At last, in despair, and sore under the sense of wasted time and effort, I rebelled, and took my friend to a shop famous for the beauty and good materials employed in its products, but generally considered extremely high priced. To my own astonishment, on making known our wants, and the difficulty we had experienced in the attempts to supply them, we were shown a variety of gracefully shaped garments of all sorts, made of fine materials with a little—but quite sufficient—ornamental hand-embroidery in pointed scallops and dots finishing neck and sleeves. Nightgowns were offered at the remarkably reasonable prices of $2.50 and $3, and chemises to match for $2, and there were well-shaped drawers, the frill embroidered in the same pattern, for $2 also. The chemises were in sack form, and showed, besides the little



8.—Smart and effective hat of soft white felt for morning wear. Price, $5



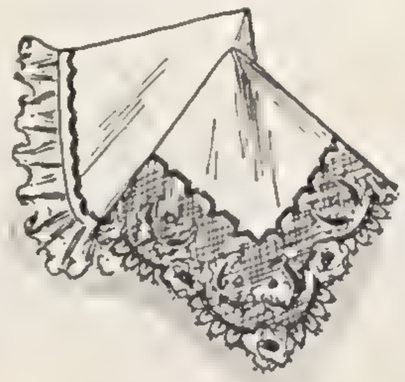
9.—*Shirred ribbon with puffed bows trim the new garters*



10.—*New veil pin novelty*
11.—*Wrist watch in platinum mounted on suède*



12.—*Child's bread and milk set in Austrian china for the bungalow—design of cocks in black on yellow ground*



13.—*Dainty mouchoirs of fine linen, with tulle and Valenciennes frills*



14.—*An Autumn mode —yellow satin garters with chrysanthemums*

embroidered edges, a leaf and flower design sprayed over the front. With increasing fineness of material, and amount of embroidered ornamentation, the prices rose steadily; but in all extremes refinement prevailed. Our order was given with the greatest satisfaction and the garments were sent home beautifully laundered, tied with ribbons, and enclosed in a special box.

DAINTY GARMENTS OF EXQUISITE WORKMANSHIP

A little later I found on pressing inquiries, that a large department shop, especially devoted to pleasing their American *clientèle,* had opened a small annex to their lingerie department where may be found a small, but quite satisfactory, variety of inexpensive, daintily hand-made and embroidered chemises, nightgowns, and drawers. In plain sack form, prettily shaped at the neck, and of fine material, the chemises, adorned with an extremely pretty design covering the whole front of the bust, are marked considerably under $2; the drawers, made with a scalloped flounce embroidered on one side, sell at the same price. There is no embroidery on the nightgowns, but they are dainty with good imitation lace, much fine hand-tucking, and lace-edged frills. Coquettishly shaped in either round or square neck, with the prettiest of short, banded sleeves, or with wide, flowing ones, the price of these gowns ranges from $2.50 up to $3.50. This corner of the department is so little known that often it is found necessary to apply to the *directeur* for these special garments, or, better still, if one has already purchased them, to send one to be copied, which will be done within a few days. Slight changes may be made in them when ordering, such as a shorter or longer sleeve, or a frilled or tucked finish to the hem, at an extremely small supplement to the first price.

FINE LINGERIE MATINÉE

The pretty matinée of sketch No. 15 may be found in the lingerie department of this same shop. Made of soft white lawn, it is adorned with hand-embroidery, and the ribbons that lace the front, and, passing through large embroidered holes on either side, shape the folds into sleeves, may be of any color desired. Fancy the price being only $2! The garters in sketch No. 14 are in shaded orange ribbon, simulating pointed-leaved chrysanthemums, and are priced at 90 cents. The pair in sketch No. 9 shows a new form of bow, ceriously puffed and shirred. This pair is $1.10.

CHARMING CREATIONS IN SHORT NÉGLIGÉES

Of quite a different order of beauty and real elegance are the charming matinées, or reading jackets, illustrated. That sketched in No. 17, comfortably loose and short, its sleeves shaped in one with the shoulders, is of pale coral pink mirror velvet; heavily embroidered cream filet lace shapes the large square collar and cuffs, and plain filet lace, marked in squares, faces the pretty revers that turn back from the closing. Soft China silk, faintly tinged with pink, lines it. The price is $38.

Cream-colored washable tulle is the material of which the jacket in sketch No. 16 is composed, and the finest of hand sewing controls the fine tucking, set in clusters. All the pointed edges are embroidered by hand also. Not shown in the sketch, but adding tremendously to its softness and delicacy, is a loose lining of palest pink tulle, frilled on all its edges with narrow Valenciennes lace. The velvet ribbon that closes it, twisted into a Louis XV bow, is of a deep soft cerise. The price of this beauty is $36.



15.—*Dainty dressing jacket of embroidered mull, irresistible at $2*

16.—*A famous shop shows this cream tulle matinée over pink silk*

17.—*Effective négligée of coral-colored mirror velvet with cream filet lace*



DAINTY DESIGNS IN MOUCHOIRS

The two pretty handkerchiefs shown in sketch No. 13 indicate the return of the old-time fashion of carrying handkerchiefs as much for ornament as for possible use. The left-hand one, made of the finest of hand-made linen, the scalloped hem delicately hemstitched, and frilled with fine Brussels net, is marked $2. The other, of equally fine linen, is flatly trimmed with three-inch-wide Valenciennes lace. The quality of this lace hem brings the handkerchief up to the price of $40. It is a famous handkerchief shop where these two representative handkerchiefs were found and, continually, novelties in border designs, in colors, in embroideries and monograms are displayed. For initials and monograms special and original designs are furnished. When all is considered the prices are far from exorbitant.

NOVELTIES IN A BARETTE AND WRIST WATCH

The oddly-shaped little barette shown in sketch No. 10, a recently-designed novelty, is for the purpose of holding fast the ends of a veil, whether they are to be crossed or left to hang straight. Pulled through the inner circle and, by a deft touch, pressed into the slits at the sides, the veil is perfectly secure. Made in gold only the price is $5.

Wrist watches are common enough, but the peculiar shape of the one pictured below the barette renders it particularly desirable. Oval shaped, long and narrow, it fits the wrist beautifully and in a less conspicuous manner than the old-fashioned round watch. Made of lovely gray platinum and attached to a half-inch-wide band of gray suède it is peculiarly tempting. The price is $140.

CHARMING SEWING CASE FOR A LITTLE GIRL

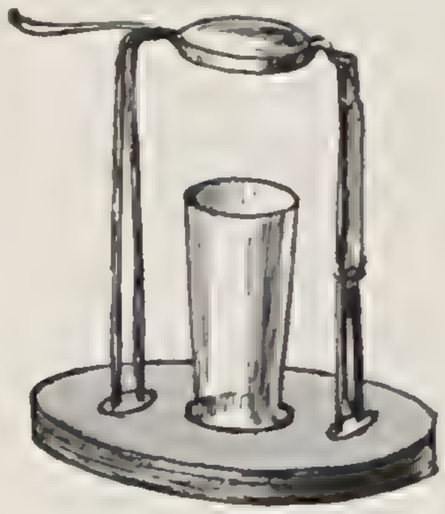
The little maiden in quaint 18th-century gowning, of sketch No. 20, is more useful than, at a first glance, she would appear. On examination it will be found that the upper part of her body, covered by the frilled fichu, is but a cover for the work bag that composes her ruffled skirt, finished with a puff at the hem. Whether standing primly on her pasteboard foundation, or comfortably hung from an ornamental hook by the ribbon strings, she seems equally at home. From twelve to fifteen inches long, if gowned in silk attire, the price is $3; if in cotton, she is reduced to a little less than $2. The gift to a little girl of such a pretty object, holding a few sewing tools, is certain to encourage in her tender mind a love for the old-fashioned art of needlework.

GAILY DECORATED CHINA FOR THE BUNGALOW

While people of refined tastes generally prefer their table furnishings to be low-toned in color, an inborn liking for primitive colors and designs may be indulged in at one's farmhouse or bungalow; and the uncritical eyes of young children are pleased with gay contrasts while eating



18.—*Clever little machine of yellow copper for making one's own black coffee*



19.—*Lemonade is quickly and daintily prepared with this compact outfit*

20.—*This quaint little 18th-century maiden is really a sewing case*



21.—*Gracefully shaped carafon for liqueurs, in crystal and old silver*



22.—*"Saladier" of decorated china from Brittany. Price, 75 cents*



23.—*Charming négligée of pink charmeuse with embroidered batiste collar*
24.—*Boudoir creation showing a unique drapery of Chantilly lace*

cents, topped by grotesque animals carved in shining brass. The choice of objects for a charity bazaar and for bridge prizes is endless, and the stock of more important metal things for the table, the kitchen, the toilet, and for gifts, is quite beyond description.

A DAINTY OUTFIT FOR QUICK LEMONADE

The lemon squeezer of the sketch is particularly adaptable to making a quick glass of lemonade. Knife, squeezer, and glass, are of crystal and silver, and the stand is of olive wood. The price of this novel utility is $9.50.

NÉGLIGÉES IN EFFECTIVE DESIGNS

To go back to the subject of dress, we must not forget that charmingly feminine thing, the négligée. This, too, in Paris may be had for almost any price one wishes to pay. Sketch No. 23 shows a simple lounging robe of pink charmeuse. The short kimono sleeves have turn-back cuffs of the charmeuse, and the wide collar of embroidered batiste, which covers an under coliar of the silk, forms the only trimming. The robe fastens slightly to one side by braided loops of the material, just under the deep collar, giving a slightly Empire effect. Price, $36.

Sketch No. 24 shows a négligée from the same shop of rather more elaborate design. This gown is made of pale pink mousseline de soie over a foundation of pink liberty satin. A wide fichu of white Chantilly lace extends in a deep point quite to the bottom of the skirt in back, forming



25.—*Lingerie blouse of hand-tucked linen, trimmed with Irish and Valenciennes laces*

lawn, net or chiffon from $7 up. The blouses for $7 are of linen, simply made with tucks, but with no embroidery; but for $10 one can get a darling little model made of lawn, with tiny tucks, and with the cuffs, collar and front plait scalloped by hand.

Here you may also find a large assortment of jabots in lace, net and lawn, also fichus and handkerchiefs.

There is one small house in particular

(*Continued on page 74*)

their meals. Whole sets of dishes may be procured carrying the amusing design of cocks with gay plumage, like the cup and saucer, jug, and plate shown in sketch No. 12. In color the foundation is a clear, fresh yellow, with narrow borders of pale green, while the pert "rooster" flaunts gay plumage. In single pieces these are cheap enough, the cup and saucer being 20 cents, the pitcher the same price, and the plate a few cents more. From Austria these pretty dishes come. The little *saladier* hails from Bretagne, and its price is 75 cents. Designed to hold the oil and vinegar for the salad dressing, the little pockets at each side hold the bottle stoppers when they are not in use. This set, pictured in



26.—*Stunning coiffure ornaments of cut steel jet in bands and fillets*

No. 22, is in gay colors, and measures perhaps five inches in hight.

A COMPACT COFFEE MACHINE FOR THE TRAVELER

A lover of good black coffee, the writer never travels without her little coffee machine, similar—though a little less elaborate—to the one illustrated in No. 18. This outfit consists of a glass, a metal holder, a strainer and its cover, and a coffee measure, carefully packed in a little box. All that is necessary for perfect coffee is enough boiling water to drip slowly through the filter into the glass below. The little machine of the sketch is of yellow copper and the price is $2. In thinner metal, perfectly plain, it may be bought for less than $1. The graceful *carafon* for liquor, of crystal and old silver, is only $4.

ODD TRIFLES FOR THE CHARITY BAZAAR OR FOR BRIDGE FAVORS

These two articles are but samples of many fascinating things to be found in this great shop, in old and new silver, and in red and yellow copper. Among the small objects are wine bottle-stoppers at 20

wide plaits over the shoulders, and crosses in front in a high-waisted, surplice drapery. It is really one of the daintiest, most delicious of creations, and since every stitch is made by hand, and the materials and lace are of the finest quality, the price of $45 is not high.

The lingerie model in sketch No. 25 is of sheer linen lawn, tucked by hand, and trimmed with Valenciennes and real Irish. The double side ruffle is of five-inch Valenciennes lace, over a plaited under-ruffle of the lawn, on which the Irish lace is prettily inserted in loops; and the cuffs are trimmed with a plaited ruffle of the lawn edged with Valenciennes. Price, $16.

Another shop in a neighboring street will make blouses to order in linen,



28.—*Exquisite sheer batiste set embroidered in tiny vine and floral design. Price, $9*



27.—*Effective navy blue chiffon blouse, with crochet buttons and embroidered taffeta vest*



29.—*Dainty set of hand-made underwear embroidered in eyelet. Price, $5*



SUPERB GOWN IN SOFT BUFF AND BLUE BROCADE CLEVERLY ACCENTED WITH DARK FUR —WORTH'S NOVEL THEATRE WRAP, WITH ITS BUTTERFLY PANEL BACK, AND A SIMPLE BUT FETCHING LITTLE EVENING FROCK OF TAFFETA AND LACE DESIGNED BY BOUEE SOEURS

For descriptions and prices of patterns see page 86

SMART FASHIONS *for* LIMITED INCOMES

Chic French Neckwear Easily Copied—Clever Suggestions for Transforming Last Season's Costumes—Lace-draped Breakfast Jackets

THOSE women who have acquired the art of dressing well on a moderate income owe their success in large measure to small things. They never fail to devote time and attention to the accessories, and being trained to quick observation, they assimilate the main innovations in short order and pass on to details, while their less successful rich sisters are still hazy as to the accepted cut of skirt and sleeve. Any woman with a well-filled purse can command the newest models, but it takes discrimination rather than money to select the finishing touches that mean so much. Given the taste that unfailingly sees the right thing and a bit of home ingenuity, and one can reproduce, for instance, the newest neckwear and little boudoir costumes at small cost. And the wardrobe thus fitted out will have a distinction quite unknown to that of many a woman who spends as much on one frock as the other does on her equipment for the whole season. The illustrations show some of the distinctive small things that are direct from the foremost Paris makers.

NECKWEAR SEEN AT PARIS OPENINGS

The dressing of the neck is so important that it makes or mars the entire costume, and one can never give it too much attention. Illustrated are several new models that are the hight of fashion and daintiness, and especially appealing in that they may be easily copied. Sketch No. 2 is of white tulle. This material, in reality a fine silk net, is preferred to almost everything else for yokes and collars in the latest importations. And no wonder that it is popular, for it is more becoming and softening than lace or coarser nets, wrapping the neck with the least possible bulk. In this model the tulle is wired to fit high and close, and around the middle runs a band of black taffeta. A tulle turnover covers half of this, the black showing through. The jabot is entirely of tulle, without trimming, and finished with a rolled edge. Lying under it are two taffeta ends finished with crochet balls. This stock is suitable for blouses of the nicer materials, such as fine linen, satin, silk or chiffon. It goes well also as a finish to a simple cloth or serge gown, but would be out of place with flannel or heavy linen. Obvious though this discrimination is, one does too often see the most unbelievable incongruities of dress.

DRECOLL'S DESIGNING FOR A SWAN-LIKE NECK

The novelty in sketch No. 3 is charming and very smart, but should be avoided by any save a long, slender neck. Nor can it be successfully worn by a face that is square cut. Drecoll brought out this new design, which is made of fine cream Malines lace, the collar on which the turnover rests being of net. As a finish to a simple blouse of plum and green changeable taffeta it is very chic. The points slope around to the top of the collar in the back, in a long sweep. This model is strikingly original in its conception.

FRENCH NOVELTIES IN THE ONE-SIDED JABOT

There is no doubt that the one-sided jabot is an established fashion of the winter, and it is to be seen in all manner of variations as to size and materials. That in sketch No. 6 is one of the latest, a combination of filet and handkerchief linen. The middle strip runs to the bust, and is about an inch and a half wide, lined with fine cotton net. Spreading out from this, almost to cover the top of the shoulder, is plaited linen with a wide band of filet on the edge, attached by a line of buttonholed stitching. Do not omit the wee bows of black taffeta, for these are the hallmark of most French novelties this season. Detachable jabots such as this give variety and freshness to one's costumes, and quite fill in the front of the jacket so that one can wear the plainest sort of blouse underneath and yet appear most presentably.

A SMART TRIFLE IN BLACK FOR THE BLOUSE

The bit of neckwear in sketch No. 7 is a smart little trifle that gives just the necessary touch of black with an all-white blouse. It is of black satin, folded in until it is not more than half an inch wide, knotted very snugly at the front, and left to hang in one long end finished by a heavy tassel of black beads. This clever little design was also seen at Drecoll's, which is a house famous for its charming costume modes and accessories.



No. 1.—Dainty breakfast jacket with lace and chiffon cross draperies in becoming fichu effect

LOVELY PEIGNOIRS AND MATINÉES EVOLVED BY THE CLEVER WOMAN

No designers outside those of Paris have attained the grace of line that makes French peignoirs and matinées the most bewitching in the world. Look at the model in sketch No. 4; it is a study in the simplicity of its hanging, and yet none but the truly skilled hand could have evolved it. By following its suggestions one can get it up for wear as a boudoir gown, or for dinner at home—taking as a foundation some half-worn gown or lining, and draping chiffon on bodice and skirt. The original is in wild-rose satin with the chiffon to match, and the embroidery, just a straight line of dots at neck and hem, in a darker shade. It is a simple matter to copy the exquisite drapery if it is cut by a correct pattern, and nothing could be more skilful than its arrangement. The line over the shoulders is charming, and the clever bow is repeated between the shoulders at the back. One of the best points of this model is that it accomplishes a perfectly informal effect and yet has not the shapeless wrapper look. In black it is very effective.

MATCHING BOUDOIR CAP FOR THE NÉGLIGÉE

To be really smart these days the peignoir should have a cap to match it exactly. In this case the cap was of the chiffon, with a band of deep pink and a lace lining. One satin rose without foliage is a favorite decoration for the new breakfast caps.

PRACTICAL WRAPPERS IN SMART DESIGN

A plain everyday wrapper, without frills or furbelows, is always a requisite, and the original sketched in No. 8 combines practicability with a most attractive design. I should advise copying it in albatross flannel, as it washes like a handkerchief and is warm enough for any ordinary winter wear. As seen, it was made up in pink cotton crêpe, lined throughout in China silk to match, the ribbon binding being a shade or two darker. These materials were charming, but not as serviceable as might be. Although the model is so perfectly simple, it is far removed from the commonplace, especially in its graceful sleeve, with one point on the outside, and the other on the inner arm. Notice also the way in which the small tucks are laid on the shoulder. Instead of working the dots by hand, as in the original, you can get the same effect by appliquéing one of the washable embroideries. At the embroidery counter one can find, perhaps, a left-over from summer goods. A good choice would be something in a lozenge design in a darker color than the wrapper itself. The tassels on the sleeves give a charming touch.

BREAKFAST JACKET A GLORIFIED FICHU

It is a real economy to have something to slip into for breakfast, saving one's good or freshly laundered waists until time to dress for the day. That is, provided one has some odds and ends of materials from which to make a breakfast jacket and does not have to buy laces or chiffon especially for the purpose. The delightful matinée given in sketch No. 1 is a sort of glorified fichu in its arrangement, and it can be gotten up from some old lace flounces and just a bit of silk or chiffon. Yellow is lovely for it, and the surplice draping across the front, which draws it in at the waist-line, almost dignifies it into a bodice.

TO DO OVER A BLACK SATIN GOWN

Even though a black satin evening gown has been worn for a considerable number of seasons, it can be transformed completely into a very modish and up-to-date frock by using a tunic over it, as shown in sketch No. 5. The color of this is steel gray, one of the popular combinations with black. The embroidery is in gray and black, a rather elaborate design, which need not be exactly copied to get the effect. A much simpler motif will do the trick. But the chiffon must be a heavy, substantial quality, else it will not cling and hang properly. Also it should be weighted at the hem. Just under the bust there is a bowknot of the chiffon, mounted on a coarse cotton cable cord. This catches and holds fulness that would otherwise leave the tunic shapeless at the waist-line. Gray and black may sound sombre and Quakerish, but the colorings are the hight of fashion in frivolous Paris and have a distinction all their own. It will be smarter not to introduce any other color into the embroidery, although there may be temptation to do so.

VERSATILE BLACK AND WHITE STRIPES IN COSTUMES

Looking at new fashions with an optimistic eye, one will find many a treatment that works wonders when adapted to renovating old things. For example, if last year's tailor suit needs freshening, black and white striped silk or broadcloth as cuffs or collar or a side panel may be added, and it will rise a phoenix from the ashes of burnt-out styles. If a theatre gown looks dispirited, one can give it a charming gaiety by putting on a sash and a girdle of white silk ribbon striped in black velvet.



No. 2.—Parisian high collar in net with turnover and black taffeta band and ball ends



No. 3.—Original collar in cream Malines net, showing Drecoll's design for the slender face

Last year's hats with a smart bow of this same ribbon look the hight of the mode; in fact there is scarcely a scar or discrepancy that will not disappear when manipulated after this suggestion. A great variety of materials are to be had in stripes, broadcloth being one of the newest departures in it.

LEFT-OVER MODEL GOWNS

There must be a great many left-over models at the end of each season when the sales are all past, designs of the best French houses. And what becomes of these? Why should not the woman of limited income pick them up for something less than half-price and be charmingly clad thereafter. Many dressmakers have such models on their hands that are not disposed of, and which cannot be left in stock, for the reason that the least hint of models that were seen in the spring takes the bloom off their reputation in the eyes of the pampered woman whose sole idea in life is to see and to buy some new thing. One cannot tell what treasures may be hidden in some back closet at the dressmaker's. In Paris the big houses get rid of such models to actresses, and a clever little American, on asking for them, was able to get gowns and wraps and blouses for a mere song. So why should not the same thing work out among the importers here?

SUGGESTIONS FOR DOING OVER FUR COATS

Because some stiff-necked furrier tells one that her caracul or Persian lamb coat is absolutely worthless, one need not be discouraged. He will declare the fur rotten and the labor to do it over satisfactorily too costly to pay. According to him, the coat is in a bad way. But there must be at least some good fur to come out of the coat, and ingenuity will do the rest, with the aid of some small worker in fur who will mend rips and tears. What is left should be mounted on a soft black muslin, so that the next place to give way will not show a white or colored lining underneath. Now, according to what weak places there are to hide, the trimming can be arranged. Black silk military braid will cover a multitude of sins, and it can be used as wide as four or five inches. Besides braid, one can fall back on velvet and run cuffs of it up to the elbow, put in a big collar and a broad, one-sided revers, a girdle, if need be, and a flat bow at the back, thus bolstering up an old jacket so that the most gimlet-eyed woman can discover no bald spots.

MILLINERY HINTS

In some respects winter millinery is not so extravagant as it has been, owing to the vogue of wool flowers, ears and ornaments in place of fur trimmings. The new departure is the hight of smartness, and all brilliant and strong colors of wools are used in the new decorations. Wool is used to trim all kinds of felts, velvets and fur hats. Also there is much activity in materials by the yard that imitate fur, some of the smartest and highest-priced French hats being made in these fabrics. They come by the yard and make fetching turbans and motor hats.

THE SWAY OF VELVETS

Never are velvets and their allied fabrics, such as velutina and corduroy, so alluring as early in the autumn, when the beauty of this richest of materials makes its impression anew. But the woman who has to plan carefully must be strong minded and not indulge in velvets, else she will find herself without a suit for early spring days. It is far wiser to choose cloth or serge or cheviot for the winter costume, as it will then carry one along well into the first warm weather, whereas velvet or corduroy must be discarded the moment real winter is past. However, one can indulge her longing for velvet by a compromise that gives almost as much of the fascinating material, and yet not so uncompromisingly the winter look. This is accomplished by trimming a wool material in velvet, the fashion of the moment being such deep borders on the skirt, such broad cuffs and enormous revers and collars of velvet that the whole costume might as well be of it. Yet the summer months have seen thin materials trimmed in this way, and it accomplishes an all-year-round frock or suit.



No. 4.—Draped boudoir or tea gown of chiffon gracefully veiling a passé satin gown

No. 5.—A pretty embroidered tunic smartly transforms an old satin gown

A WORD ABOUT FOOTWEAR

Remember that old shoes come to life astonishingly with a bit of doctoring. When last year's high shoes and skating boots that have been put away for the summer are taken out, they should be sent to have the heels tapped, or to be resoled if need be, and one will be surprised to see how well they will look when they come back.

TRANSFORMING SUMMER CLOTHES

When the change of season comes and one is planning for the requirements of winter, the summer clothes should be inspected for possible use. By a little maneuvering and fixing over one can take away the warm-weather materials and replace them by things that will answer for wear during the winter, saving much on the outlay. As an illustration, there is the instance of a young girl whose allowance is small, who changed things about and used a number of her summer gowns.

CHIFFON SUBSTITUTED IN A LACE-TRIMMED MUSLIN FROCK

One of her summer evening frocks was a simple white muslin skirt with a six-inch band of lace at the bottom over a wide, black hem, and the bodice entirely of all-over lace. Black charmeuse was the girdle and a broad sash of it hung in the back, edged with chenille fringe. The muslin in this frock was in the skirt only, so she is taking that out and substituting a black and white striped chiffon. Thus she has a dinner or theatre frock that is entirely suitable in its fabrics to winter.

Another gown has been done over, this time a white muslin with cream lace flounce topped by a spencer of yellow and blue changeable taffeta. Instead of the muslin skirt she has mounted the lace flounces on yellow chiffon, and the result is a most fascinating frock in which to pour tea or for restaurant dining. Any seamstress by the day can make these changes, and the cost of the new materials is modest. Almost everyone has gowns that can be thus transposed, and it will fully pay to do it.

THE TREATMENT OF FRILLS

Plaited frills are a temptation to which the wisest of economical women gives in. Their daintiness and charm prevail against the little voice that says that unless one can afford to send them to a cleaner to be done up and replaited, or have an expert maid or laundress to attend to them, one will rue the day that she indulged in such extravagant adornment. But no one can be sensible forever, and since most of us do give in, the next best thing to denying oneself in the first place, is to devise the simplest way of doing them up. There are various methods, such as tacking the plaits in place before they are washed, for instance, but this is impossibly tedious. By far the best way is to press each plait in by hand with a flat iron, preferably an electric one. It is merely a question of keeping at it a little while to acquire deftness, and after that it goes really rapidly. Very little starch should be put in the frills when they are laundered, as the plaits are much better soft. Frills are so universal a trimming at the elbow of the new sleeves that it is impossible to get away from them this year, if one would.



No. 8.—Of pink crêpe with taffeta bands. Note the tasseled sleeves



No. 6.—Jabot of linen and filet lace, a French note in the tiny black bows



No. 7.—Drecoll's tasseled satin band gives a smart touch of black

WHAT SHE WEARS

Imported Tailor Costumes Assume Individual Distinction — Evening Gowns Show Square and Pointing Trains — Elaborately Trimmed Sleeves Mark the Gown



This distinctive importation from Brandt exploits the half-long coat and bell sleeve

WITH the Horse Show very near and the winter season and all the attendant social routine about to begin its preliminary activities, which will gather momentum shortly when the season is in full sway, the thought and energy expended on the wardrobe these past few weeks is about to receive its merited reward. Already a large part of the smart world is back in town, and the Avenue of a morning presents a distinctly social aspect as liveried motors roll up and down, stopping at fashionable modistes or exclusive shops where women, back from their country places or cross-water sojourns, chat a few moments' greeting in the midst of their onerous shopping. These are tremendously full days and most fatiguing, filled as they are with many conferences with madame modiste and madame of the millinery modes.

A DISTINCTIVE MODEL FROM BRANDT WITH HALF-LONG COAT AND HIGH BAND COLLAR

Already functions are being planned for the season's débutantes. Several smart weddings are scheduled for the near future, and altogether the social season seems quite close at hand. The new costumes of special note worn by smart women in these preliminary days have been of the tailored order. An extremely smart and original costume was noted the other day in the stunning suit worn at the Colony Club by a prominent woman, remarked for her distinctive appearance. The half-long coat (see sketch in the first column of the page) was an importation from Brandt, the well-known Parisian couturier. This model showed a new feature, or rather the return of an old mode, in the closing of the front directly in the middle and the lines of braid arranged in military fashion. Straight and high, the collar fastened closely in the front, quite in the old manner. The sleeves in their pretty bell shape promise comfort that way, and perhaps compensate the wearer for the discomfort of the high, thick choker, which, however, has an air of great chic.

A pretty triple finish shows at the hem of the close-hung skirt, headed by braided motifs matching those on the coat, smartly contrasting with the new terra-cotta color of the cloth. Narrow bands of raccoon fur trim the big flat muff of black velvet. The wearer presented a strikingly effective appearance, and the high collar gave that tailored look which makes for more distinction than the bare neck, which has had a surprising toleration in winter tailored modes.

SMART COSTUME OF PLUSH AND BROADCLOTH

Much has been said of the use of velvets and corduroys for tailored costumes, and now the French are adding plush, that soft, supple, rich fabric with a satin sheen to its thick pile. This material lends itself most charmingly to handsome suits, particularly in combination with broadcloth. A distinctive model, much admired by the friends of its charming wearer, was of a rich olive green plush in combination with broadcloth. The rather long coat of the plush closed to one side with a full-length line of handsome enameled buttons. The wide-draping revers were of a similar shade of green broadcloth, as was the upper part of the skirt, lengthened by a knee-depth flounce of the plush.

EVENING GOWNS CARRIED OUT IN ROYAL DESIGNS

Never were the modes in evening gowns more regal, and both fabric and design combine to give this impression. Undoubtedly the court costumes of great magnificence which were the most interesting part of the coronation last June, more or less influenced the French designers in their modes for this season. Wonderful tissues of gold and silver, rich brocaded velvets, and rare laces and cascading draperies all give foundation to this assumption. One of the most beautiful gowns seen this season has been designed for a prominent hostess whose striking beauty will be wonderfully offset by her regal gown. The foundation is of a soft, white, lustrous satin combined with silver brocade, which is draped on the corsage and skirt tunic in diagonal lines. Hung from the shoulders is a square train of royal blue velvet embroidered around the edge and at the bottom in silver. Rare lace drapes the upper part of the corsage and forms one sleeve drapery. Over the other shoulder runs a line of delicately pink roses, which apparently holds up the corsage drapery on either side and gives a delicious touch of color.

Another effective gown which is sumptuous in its conception is of sapphire-blue chiffon embroidered in pearls and diamante and hung over a white satin foundation. The upper part of the corsage is heavily embroidered in a jeweled trimming, and a jeweled ceinture girdles the high waist. The skirt with its sharply pointed train is banded in a five-inch width of chinchilla fur.

EVENING GOWN OF BROCADE DRAPED ON DIAGONAL LINES

Brocades are most prominently featured in evening gowns and are particularly adapted to one-sided draped effects. A gown of apricot brocaded velvet and chiffon is most effective in a cross-line drapery model carried out in combination with dull gold tissue and old Venise lace, which bands the diagonal line running from shoulder to hem.

Evening gowns show trains of considerable length, some square, some pointed, but almost without exception they fall directly in the back. Doeuillet has designed a splendid creation of ivory-white satin having a narrow pointed train trimmed with a double ruching of soft lace and fluted silver veiled with a delicate rose Dubarry chiffon. The pailletté border is studded with beads and scintillating rhinestones. The drapery fastens at the left-hand side with similarly embroidered rectangular ornaments. The hanging scarf of black tulle is fringed at the bottom with glass beads, and the V-shaped opening of the bodice shows a bordering of rare lace. (See illustration on this page.)

THE BLACK AND WHITE OBSESSION DISTINCTIVE IN FURS

Black and white is a sadly worn phrase in the vocabulary of costume color schemes, but it has survived on its merits, for it cannot be gainsaid that this combination is effective and universally becoming, and therefore stands entrenched. It endures by its virtue, and the designers of furs are making much of it this season. Ermine, which is always valued, but is markedly fashionable this autumn, is the only fur which has this coloring in its own right. A most charming effect results in the pointing of white fox fur with black. Some



Doeuillet designed this symphony in white satin and rose chiffon with diamante and pointed train



The long slashed sleeve with its draping flounce of lace is a striking conception

of the handsomest sets of furs are in a combination of black or very dark brown and white fox, the whole skins of the animals being frequently combined in the making of sets of muff and stole.

CHIFFON SCARF FRINGED WITH ERMINE TAILS

Black velvet hats are very smart with bands of ermine fur, and the tails are used both as a fringe, which is very smart in millinery modes, and also wired to form aigrette effects. Another use of ermine tails in fringe form was shown on a diaphanous scarf of white chiffon, which was banded at the ends in the plain white fur, the tails being used, as said before, in the form of a fringe.

DIAGONAL LINES OF FUR CHARACTERIZE STUNNING VELVET COSTUMES

Black velvet or velvet in gray, taupe or blue is combined with fur for street costumes by the smart modistes. Throat bands of fur finish the neck, and wrist bands of the same trim the sleeves, while the fastening down the side of the coat, smartest when forming a pronounced diagonal line, is also outlined with fur. One particularly chic costume of taupe velvet was thus banded in skunk, and the diagonal closing line of the coat was continued on down the skirt, giving the effect of one crossing line on the costume from shoulder to hem.

Many of the skirts of elaborate costumes are draped and looped up at the side, and at the back they fall into short, pointed trains. The corsage is oftentimes crossed with fur and draped with cascaded laces of the rich antique shade. Some lovely imported dresses are in chiffon appliquéd with velvet and trimmed with fringe and antique lace. Not a few of these handsome gowns have pointed yokes of the lace reaching well to the waist-line front and back, and the sleeves of these gowns are many of them cut in deep points coming quite down over the hands.

GOWN OF BLUE BROCADE WITH SLASHED SLEEVES REVEALING LACE

One of the most pronouncedly new features in modes is the treatment of sleeves. It is in the various separate parts of the costume that the French designers have made their most radical and striking changes in modes this season, and sleeves have come into special consideration for smart and original developments. A lovely gown of gobelin blue brocaded satin cut square in the neck has long sleeves of clever and effective designing. (See the sketch in the last column.) The sleeves themselves are of the brocade, but slashed on the outside from the shoulder to some five or six inches above the wrist, where the seams, lapped into a simulated cuff, are outlined on the outer edge by blue enameled buttons. The opening of the sleeve was filled in with deep écru lace, and a flounce of the lace, caught at one side, hung floated out from shoulder to elbow. Jeweled embroidery trimmed the neckline and waist.

(*Continued on page* 68)

SEEN IN THE SHOPS

Winter Furs—Smart, Inexpensive Models for Fall Gowns—Correct Accessories—Distinctive Apparel for Mourning Wear

THE shops have now their fall and winter stock, and are showing to thousands of patrons the many and varied novelties and innovations for the fall and winter. It is true the lines of the gowns are about the same, but a little touch here and there marks the distinction between the wardrobe of last season and of this.

The first cool days forewarn us of the cooler ones to come, and with these in mind we glance at the pretty sets of marabout that are so extensively displayed. This light fur is deliciously soft and pretty for early fall, and gives just enough warmth to be comfortable over a one-piece tailored gown.

A BEWITCHING NOVELTY IN A MARABOUT SET

A novelty in this line is the introduction of willowed ostrich combined with the marabout. It is really bewitching. In the illustration on this page is a reproduction of a set of this kind, to be worn in the evening, to the theatre or entertainments. Imagine the effect of a soft, snow-white marabout collar about four inches in width, having on the lower edge the fluffy long white willow ostrich with curling black ends. The collar in the back drops low in a deep V, but in front stops just below the bust-line. A loop and long ends of wide black velvet give the weight and necessary length, and make a most vivid and effective contrast. On the very end of the velvet is a heavy silk tassel. This collar is not inexpensive, being $45, but in delicacy of charm exceeds all the other styles.

The muff is of white marabout, measuring 12 by 18 inches. A double row of willowed ostrich with black ends runs across the bottom of the muff and carries out the effect on the scarf. The price of the muff is $12.50, wonderfully inexpensive, making the set complete $57.50.

ESPECIALLY SUITED TO THE ELDERLY WOMAN

For the older woman there is a scarf which may appeal to her more than the collar just described. It is of white marabout with black and white ostrich on the extreme edge, and crossing the white marabout at intervals of three inches are rows of white willowed ostrich with black tips. Four tails of black and white feathers finish both ends, making the scarf measure two and one-half yards in length and ten inches in width. The cost is $50. This scarf may be worn with the muff described above, in place of the collar.



Collar and muff of white marabout, with willowed ostrich forming a deep fringe—a novelty of the season

SCARFS OF CHIFFON, VELVET AND OSTRICH IN MANY FANCIES

Then there are the scarfs of chiffon, velvet and ostrich, which can be obtained in lovely color combinations, or in black and white, and cost $14.50. The one seen was of soft chiffon in the American Beauty shade, striped with black velvet, and curled ostrich of American Beauty and black. The ends were finished with black velvet ribbon and a tassel. There are other styles of scarfs shown at the same counter as those just described, and in such a variety of colors, styles and prices as should please every individual taste.

FUR SETS IN THE NEWEST SHAPES

The winter furs are lovelier than ever, and the models shown at an exclusive Fifth Avenue furrier are truly the hight of art and beauty. A most effective set of raccoon is sketched on page 45. The shawl collar fits closely around the neck, thus meeting all the way down the front to below the waist-line, where the ends are finished by a brown satin ornament of cording and tassels. The back of the collar forms a deep point called the spade back, which shows to advantage the beauty of the fur. The muff is really enormous, as it measures 17 by 30 inches; and cleverly concealed in the center-front is a deep pocket which will be most useful. The fur is beautifully marked, and the set will prove a joy to the possessor, not only for the comfort it brings, but for its beauty as well. The price of this set is $100. The fur wears well, and is becoming alike to old and young, blondes and brunettes.

THE EVER-SERVICEABLE SKUNK FUR

For the same price comes a set of skunk. This fur is extremely fashionable this year and possesses many virtues, not the least being that it wears like iron. The stole is one yard and a quarter in length, with two tails in the center-back, finished at each end by silk tassels. The muff is large and of beautiful fur. For hard wear a set of this kind is really quite unsurpassable.

HANDSOME COAT OF PONYSKIN IN THE NATURAL TAN

A wardrobe is incomplete without a fur coat, and though many of these are extremely high priced, others may be obtained that are good in style, wear well, and are much less expensive. The great difference in price is not always due to the handsome skin, but to the amount of work expended upon the garment. Ponyskin is perhaps the most inexpensive fur, and a beautiful coat can be bought at a moderate price. Take, for instance, the one shown in the sketch on page 44. It is made of ponyskin in the natural color—tan—and has cuffs and a shawl-collar of beaver. It fastens by three large fur-covered buttons at the side front. This coat is 54 inches in length and is lined throughout with changeable green and yellow silk. The price is $175.

CHIC LITTLE VELVET TOQUES FOR MOTORING WEAR

The hats shown on pages 78 and 80 are sold by a firm that makes a specialty of motor apparel, and have so studied the requirements that they have successfully adapted the smartest and the most comfortable attire of both Paris and America. These hats can be worn in the motor without the use of hat pins, as they set well down over the hair, and fit so snugly to the head that it would require a gale indeed to blow one off.

The sketch on page 78 shows a model of blue velvet over a buckram frame, the small turn-up brim covered with rows of white silk cord, and the only trimming a smart little ornament of the silk cord, jauntily placed on the left side. The lining is white satin. This model can be ordered in any color for the same price—$10.

The model on page 80 is a trifle more expensive, costing $12.50. The small brim is stiff and covered with black velvet, and the crown is of velvet also, but soft and pliable, higher in back than in front. Worsted trimming, the novelty of the season, appears on this hat, woven into a band of black and white that is put on close to the brim in front and slants upward, encircling the crown, until the lower and



This serge model has the new inset sleeve. Satin braided in black and gold gives a rich touch



Simple gown of crêpe de Chine with fichu of chiffon and Valenciennes lace latticed with black velvet



Black chiffon over white chiffon cloth with ruffling of white net, deeply scalloped

A mourning blouse of crêpe de Chine with drop yoke of crêpe and buttons

upper edges meet. It forms an extremely chic trimming. The white worsted is somewhat newer than the colored, although both are quite in the mode.

MOTOR BONNET ADAPTED FOR THE MATRON

A bonnet intended strictly for motoring is made of plaited taffeta over a buckram frame of an inverted bowl shape. At the center-top a large silk-covered button serves not only as an ornament, but also conceals where the taffeta meets in a point. Around the base of the bonnet is a shaped band of felt, higher in front and back than on the sides. A strap, also of felt, goes under the chin and buttons over each ear. For solid comfort this bonnet is without a rival, and is priced at only $7.

A DISTINCTIVE EVENING COAT OF WHITE VELVETEEN

The cloak shown on page 78 is a copy of a Paquin model, and is developed in white velveteen, white braid and satin. The back is the most interesting part—the bow is perhaps the first thing which attracts the eye. It is made of fancy silk braid three inches in width, with a piping of white velveteen outlining the entire thing, and a square buckle, also of velveteen. Below the bow, on the right side, a line of button ornaments extends to the bottom of the skirt, giving the effect of a false fastening. The buttons have a center of velveteen, with the outer rim of white satin, and the buttonholes are made in squares of silk braid set on the velveteen. The collar is made of white satin faced with the velvet, which turns back and buttons over the outside of the collar in a novel fashion. From the top of the shoulder, where the buttons end, start deep, square revers which are plaited into the upper part of the collar. These revers are of satin with a piping of velvet about an inch wide.

The cloak fastens on the left side with buttons of satin and velvet and braid buttonholes. The sleeves are long and loose and have a deep cuff of satin piped with velvet—matching the revers. The slender lines of the cloak are very distinctive, the back breadth being shaped to follow closely the lines of the figure. A dart over the bust gives the necessary shapeliness, but this is concealed under the deep revers and does not destroy the straight lines.

This model may be copied in any color or material. The tailor showing it makes this coat to measure only, and will give satisfaction in every way. The white is of course perishable, but is exceedingly lovely for the evening, and the cost, $85, is not expensive when one considers the material and workmanship and the fact that it is the creation of one of the cleverest designers. This house shows other equally clever designs in evening wraps, which may be developed in more or less sumptuous materials, to suit one's taste and purse.

ONE-PIECE GOWN IN A SMART MODEL

The dress of the moment is the one-piece street gown, which is developed in a vast variety of cloths and satins, and with trimmings of every description. At a shop which makes a specialty of smart models, made in good materials, at popular prices, is shown the gown illustrated in the first drawing on page 42. Fine serge in a shade of wistaria is used for this attractive model. The lines are the same as heretofore, the novel feature being the sleeves, which have the kimono effect but are set into the armhole by a piping of black satin. Genuine Arabian lace is used for the yoke. The collar and cuffs are of heavy black satin, elaborately braided in black and gold. The skirt is straight, with a stitched panel in back and front. The waist-line is high and the joining of the waist and skirt is extremely neat, showing a piping of the black satin. The cost in serge is $27.75; in crêpe météore, $37.75, and in velvet, $42.75. This model will be copied in any desired color or material.

SIMPLE AND GRACEFUL HOUSE GOWN

At this same shop is a pretty house model, which sells for $25. The second sketch on page 42 shows it developed in taupe-gray crêpe météore, with a fichu of the same shade of chiffon. This is trimmed with écru German Valenciennes lace, run through with black velvet ribbon. In the back the fichu is round and falls deeply over the shoulders. The waist has the moderated kimono—that is, plain on the top of the arm but set into the armhole on the under-arm. Turn-back cuffs match the fichu. The skirt is plain, straight and floor length, fastening on the right side by hooks and eyes. The waist-line is raised and finished by a narrow piping of the material. This makes a very lovely gown for a middle-aged woman. It may be obtained in a variety of popular colors and in black.

MODEL OF VENETIAN CLOTH WITH THE POPULAR OVAL COLLAR

On page 78 is shown a smart gown developed in black Venetian cloth. The most prominent feature is the deep oval cape collar that forms long revers in front, and that is made from an elaborate design of white braid on black net. The three-quarter kimono sleeves are stitched flat into a shaped armhole. A cuff of the material is open on the outside of the arm, where is placed a double row of three pearl buttons. Shadow lace is used for the chemisette and under-cuffs. The collar is nicely shaped and well boned. The bodice is lined to the waist with net, and has an inside belt. The skirt is straight and narrow, having on the left side, where it opens, a row of pearl buttons extending from the waist-line to the bottom of the skirt. A heavy cording of the material conceals the joining of the waist and skirt and finishes at the side opening by two stiff loops. The workmanship of this gown is excellent, the materials attractive, and the price $25.

THE PROBLEM OF MOURNING MADE EASY

No one is ever prepared to go into mourning, and the necessity of getting black in a hurry is an everyday occurrence. Generally most of one's very limited time is spent in running hither and thither over the shop, from department to department and from floor to floor, seeking the necessary articles. All this can now be obviated, for a well-known Fifth Avenue establishment has a showing of mourning articles, all on one floor. Here one may seat oneself comfortably in a small room, while a competent woman who knows the mourning stock well will bring the desired garments for inspection, or, if preferred, a clerk will pilot her around to the various counters in order that she may see the entire stock. This is a great saving of time, strength



Dull black beads and embroidery twist effectively trim this gown

Mourning suit of rough cheviot built on the popular slender lines

Tailored street gown developed in dull black serge, with long sleeves

and feelings, for every consideration and attention is shown to the patron by those in attendance.

The suit shown in the second drawing on page 43 is made of black cheviot on the new lines. The coat is the new length, three-quarter fitted. Double revers are used on this model—the under ones of cheviot and the upper of peau de cygne. Though the revers are very broad in front, they form a small round collar in the back, four inches in its greatest width. Over each hip is a small pocket finished with a button and a triangular inset of peau de cygne. The sleeves are not quite full length, and have a deep turn-back cuff of peau de cygne. The coat is lined with a soft black satin. The skirt is in two gores and has a broad panel down the center-back, which forms a box plait—around the bottom it measures two and one-half yards. This suit is as smart as many of the more expensive ones, is well tailored and is priced at $52.

BLACK FELT HAT WITH PLAITED TAFFETA TRIMMING

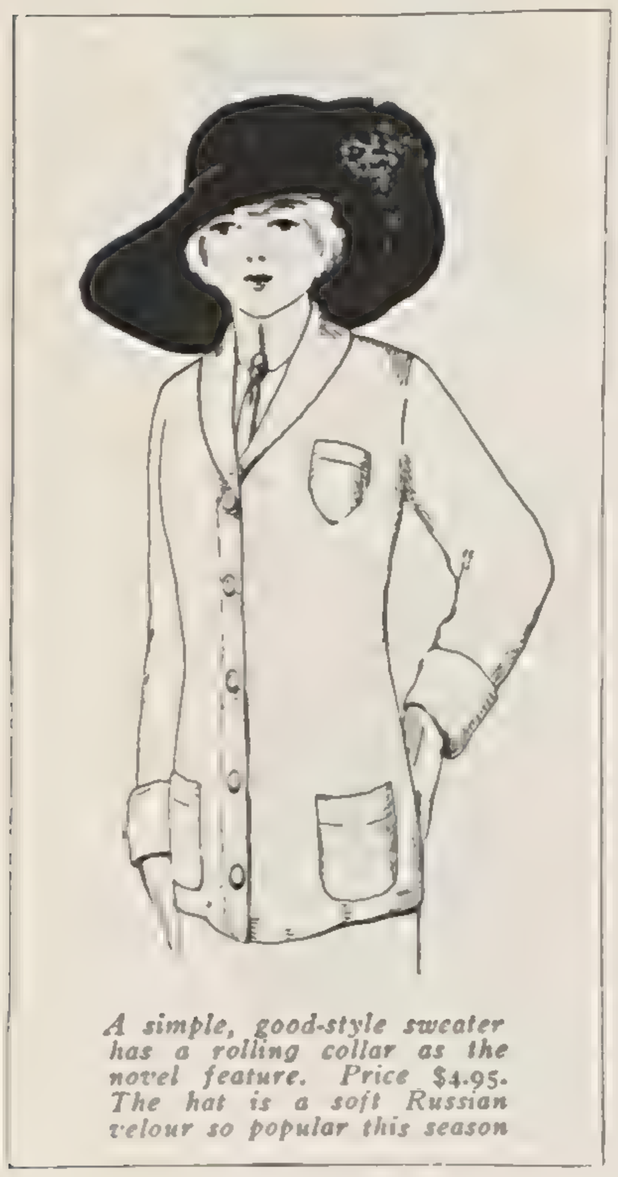
The hat worn by the same figure is a small shape of black felt which turns up off the face, but in the back completely covers the hair. Taffeta shirred on soft cotton cord forms a puffing which encircles the base of the crown and on the left side crosses and extends to the top of the crown. On the right side is a tailored *chou* of knife-plaited taffeta. It has the tailored lines and is an excellent model for walking. The price is $18.

TAILORED SERGE MODEL AND A YOUTHFUL AND BECOMING HAT

A one-piece street costume for mourning wear should be strictly tailored, such as the one shown in the third drawing on the same page.

This is made of serge trimmed with braid, buttons and black silk piping. The waist is cut with the seamless shoulder, and the sleeves are set into the armhole by silk piping—the new note that is proving very popular. A collar of the material is cut off square on one side and has a long revers on the other, which is piped with the satin. In back the collar is rounded to moderate depth. The sleeves are long and are finished by a satin piping forming a cuff effect, set with three braid buttons. The bodice fastens in front with invisible snaps. On the skirt the line of frogs at the right side serves as fastening as well as trimming. Three buttons and a braid scroll are in each group, and there are six groups—otherwise the skirt is plain and straight. The waist and skirt are joined by a narrow piping, and a collarless chemisette completes this simple model, costing $32.

The hat worn with this model is on the poke-bonnet shape, developed in bengaline, laid in deep, curving folds, and trimmed on the right side with a large black wing flaring backward to follow the graceful lines of the hat. White silk faces this irresistibly attractive shape and gives a soft touch around the face. The price is $22.



A simple, good-style sweater has a rolling collar as the novel feature. Price $4.95. The hat is a soft Russian velour so popular this season

A TASTEFUL MOURNING GOWN FOR HOUSE WEAR

A crêpe de Chine house gown is shown in the first drawing on page 43. The principal feature is the trimming of dull black beads and embroidery twist, which relieves the severity and yet is in good taste for first mourning. The bodice is cut with the kimono sleeve and has a yoke, high collar and under-sleeves of fine Brussels net, also lined with net. Around the yoke and cuffs is a design worked out in dull black beads, and bordered with black silk twist, which from a distance gives the effect of crêpe. This design is narrow in front and back, but gradually widens until over the shoulder it extends several inches down the top of the arm. A hemstitched turn-over collar of white marquisette, and a small bow with ends finished with tiny balls adds a pretty touch to the collar. The front of the blouse has a bib effect made of the beads and embroidery. The skirt is straight and in floor length, having a broad panel which forms a box plait in the back, and under this on the left side the skirt fastens. A fold trims the skirt, twelve inches above the hem. At each side the folds meet in a point, in the center of which is placed a braid ornament and cord. Four folds of crêpe de Chine form a girdle which finishes the waist and skirt at the normal waist-line. This gown is equally good for the elderly as well as for the young woman, and the price is $45.

A VERY GOOD-LOOKING CRÊPE BLOUSE

In this same department is shown a varied selection of black blouses for all occasions, among them the one reproduced in the second drawing on page 43. This is excellent when one desires something a little more elaborate than a tailored shirt. The material is black crêpe de Chine, made with one-inch tucks, three on each side of the front and the same number across the back. Crêpe is used for the yoke, which is fagotted to the main part of the blouse and trimmed with small, round buttons. Close to the throat is a small yoke and collar of net with narrow bands of crêpe. The sleeve is a well-fitted kimono, having the drop yoke extending over the sleeve and ending in a square. The cuffs are fagotted to the sleeves and have bands of crêpe on the net undersleeve. The fastening is in the center-back. This model is lined throughout with China silk. It is well made, smart and effective, and is priced at $15.

VEILS IN ALL THE CORRECT MATERIALS

Heavy crêpe veils a yard and a half long can be bought for $3.50. A net veil in heavy weight with a ribbon border one and a half inches wide is two yards long and costs $3. The same mesh with a wider border, and in the square shape, is priced at $4.85. Chiffon veils with crêpe borders are one and a half yards long and cost $2.25 and $3. Fancy mesh with ribbon borders can be bought most inexpensively, ranging in price from 90 cents to $2.

MOURNING ACCESSORIES ARE SHOWN IN WIDE VARIETY

Pins for the collar and cuffs can be bought for 55 cents a pair, and a bar pin to match for 50 cents. These have an excellent clasp and a keen point. Inexpensive brooches can be had from 75 cents to $2.65.

Neck chains are very graceful, and a small one of graduated beads can be had for 75 cents. One of onyx beads costs $8, and a lovely rope of fine beads is priced at $11. Long chains cost $2 for round, dull beads and range in price up to $22 for a handsome rope of jet. Ribbon watch guards with rhinestone slides cost from $1.75 to $32.

Cuff-links are 75 cents, $1 and $1.50. Side combs in dull jet are $4.25 and $6.75; back combs, $3.75 and $4.75. Hat pins of dull jet are 95 cents, $1.25 and $2.25. These shapes are all new and very effective.

Long drop earrings may be bought for $4.75; with pearls, they cost $8 and $10. Short earrings are $3 the set.

ARTICLES IN GUN METAL

Bags of gun metal are exceedingly pretty and can be bought with the plain and pierced frame. They range in price from $8.50 to $25. Vanity cases range in price from $14.50 to $20. Chatelaine sets of four pieces are $6; a little better quality is priced at $9.

SPECIALTY HOUSE SHOWING SMART MODELS AT MODERATE PRICES

A specialty shop for gowns and blouses that has been mentioned many times in Vogue has recently moved into new quarters just off Fifth Avenue, and is now showing a full line of fall models at the usual attractive prices. Its patrons will be glad to know that the present shop is much larger than the old one, not only having greater space to exhibit the models, but room in which to keep a larger stock, all of which spells success.

A peep in the window invites one to enter, and on obeying the impulse a most attractive room is seen, done in green and white. On the right-hand side of the room are white cases with sliding glass doors and brass knobs, while on the opposite side are chests of drawers, also white and having brass handles. These are low, and above them are large mirrors in a white frame. The floors are polished, with green rugs laid here and there, making most fitting surroundings for the pretty models to be displayed.

DAINTY MESSALINE FROCK COPIED FROM A FRENCH MODEL

One of the most attractive frocks shown is developed in an Alice blue messaline trimmed only by ruchings of the material and covered buttons. The bodice is made with the kimono shoulder, the three-quarter sleeves being set into the armhole by the new piping. This model has a small yoke and a high collar of écru lace, and around this is a narrow ruching of the material, which extends down the front of the bodice, on each side of the round, satin-covered buttons which mark the center-front of the bodice. This trimming is continued on the front of the skirt, which, at a few inches above the hem, turns at right angles and continues around the bottom of the otherwise plain and straight skirt. The waist and skirt are finished at the high waist-line by two folds of satin and a French frill. The bodice is lined to the waist, giving a little extra warmth and ensuring a good fit. This is a copy from one of the newest French models, and costs only $22.50.

SIMPLE AFTERNOON GOWN IN VIOLET CRÊPE DE CHINE

Another, for just one dollar more—$23.50—is made of crêpe de Chine in the loveliest shade of violet, and has a heavy net fichu edged with German Valenciennes lace. The waist is a plain kimono, with three-quarter sleeves, a double ruche four inches in width finishing the bottom. The skirt is narrow and has the wide ruche around the bottom. The waist-line is slightly raised and finished by folds of crêpe de Chine. Filling the deep V is a collarless chemisette of fine net, which has at the top a narrow heading and tiny violet buttons. This simple and effective model will be copied in any color without extra charge.



Ponyskin in the natural color, with shawl collar and cuffs of beaver, is an attractive combination in one of the newest full-length coats. Price, $175

TWO EXCELLENT FROCKS FOR BETWEEN SEASONS

Among the one-piece street costumes are two models of distinction. French serge trimmed with plaid poplin is used for one, which has the kimono sleeve, with plaid piping, and deep, square revers, which form a small, round collar. An inch from the edge of the collar is a narrow, bias band of the plaid, and placed diagonally in the corners of the revers is a double row of small plaid buttons joined by strips of plaid. This same effect forms a cuff on the sleeve. The skirt is straight and has a tunic effect made by a three-inch band of plaid running down the side front of the skirt to just below the knees, then gradually slanting toward the bottom until it forms the hem on the side front. A chemisette of écru net gives the finishing touch to this attractive and original model. Price, $22.75.

The other is of rough diagonal serge. Buff broadcloth gives a very smart touch to this model. The kimono effect is obtained, although the waist is cut in several pieces. This frock fastens close to the neck, and has a Dutch collar and cuffs of buff broadcloth. On the left side is a single revers, with false buff button-holes, and to carry out the idea pearl buttons are placed on the opposite side of the waist. The skirt is short, of course narrow, and neatly stitched upon the waist. An unusual effect is introduced in the back in the form of a row of pearl buttons starting at the top of the flat collar and continuing to the bottom of the skirt. The price of this serviceable frock is remarkably low, being only $17.75.

SLIPPERS MADE FROM SCRAPS OF ONE'S GOWN

So often one has difficulty in finding colored slippers to match a gown, and much time and energy is wasted in touring the various shops in search of the desired shade. Realizing this, a well-known establishment makes a specialty of made-to-order slippers. They take a piece of your own material, perhaps scraps from your gown, and make the daintiest slippers for only $7. Buckles or ornaments can be bought separately. Ribbons and chiffon rosettes, rhinestone ornaments and silver buckles make an alluring display, and suggest just the right thing for each particular pair of slippers. If stockings cannot be obtained in the desired color, it is a good idea to buy white and have them dyed.

CHARMING BLOUSE FOR SECOND MOURNING

For second mourning, what could be lovelier than the blouse illustrated in the first sketch on page 43. Black chiffon over white chiffon cloth gives the prettiest, softest effect, which is set off by white net ruffles, knife plaited and deeply scalloped. The high collar and deep V is white chiffon cloth, and shadow lace is used at the base of the V. Very small bows of black satin are placed at two-inch intervals down the center-front. The kimono sleeve is elbow length, and at the bottom has a double frill of the scalloped net falling down on the arm. The fastening is in the center-back. This blouse looks as though it came out of one of the shops on the Rue de la Paix, and costs but $11.75. It is exhibited by a shop which has a most excellent waist department, and the one illustrated is only one of the many that have distinction and charm.



Collar and muff of raccoon. The collar has the new spade back, the muff a deep pocket in the fur. Price, $100

AN INEXPENSIVE SWEATER

A sweater is something that everyone should possess, and especially the girl who is fond of skating and out-of-door sports. The one shown on page 44 is an excellent model and most inexpensive, costing but $4.95. It can either lie flat, leaving the neck open, or button up about the throat. There are three pockets, one over each hip, and a breast pocket. This sweater is the new length, and though machine made has many advantages over those made by hand. It can be bought in several colors, for the same price.

VELOUR SHAPES MOST FASHIONABLE THIS SEASON

The hat illustrated on the same figure is an Austrian velour. It is large and soft, and so flexible that it can be rolled into any shape. The very smartest ones are turned up across the front, and are trimmed by a cockade of moiré ribbon or a jaunty little wing. The hat untrimmed, as illustrated, sells for $11.95. When trimmed the cost is $25.

These velour hats are exceedingly fashionable this season, and come in every imaginable shade—the bright colors, green, purple, and blue, proving the most popular. Less expensive velour hats can be had, but they are domestic and lack the beautiful finish and the softness of the imported models. Cockades may be had for a few dollars, which can be placed on the hat by any amateur, and give a result exceedingly chic.

GLOVES FOR $1 A PAIR

A good, reliable pair of gloves for $1 sounds like a special sale, but as a matter of fact it is not. For $1 one can get a pair of gloves in any color or weight at any day and at any season of the year in a certain shop. These gloves come in three weights—the light weight can be had in all colors—white, black, tan and gray. The next weight, which is medium and called "piqué," wears better and also comes in all colors. The heavy weight suitable for hard wear in the winter is called "cape" and only comes in the regulation brown.

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IN THE PHILADELPHIA SHOPS



The combination silver case when closed

NOW that the wearing of many dangling silver or gold toilet articles has become passé, the extremely good-looking combination case of heavy silver illustrated here, and which is designed to fill a two-fold rôle, should be doubly welcome. One side of it is for milady's cigarettes and matches, while the other is fitted with a mirror and powder puff compartment. It is lined with gold and finished on both covers with fine engine-turning. The edges of all four sides are beautifully engraved, and on the front cover is an oval medallion of plain silver for the monogram. The chain, composed of long, slender links, is very attractive. The cigarette compartment may, if preferred, be used as a card case, and the match-safe set aside for change. The cost of this complete and handsome accessory is $29.

DISTINCTION IN ARTISTIC EARRINGS

Hand-made earrings in artistic designs may be bought from a certain shop for a very moderate price. Especially good are those of intricate gold work in filigree effect—each one distinctive and none duplicated. The general style is that of a long, graceful drop, lightly pendent from a filigree ear-stud, these being joined together by two or more smaller studs. The drop may be oval at its end, it may be finished in a point, or it may have another drop in diamond shape pendent from it. All are of 18-karat gold, and the price is $15, or a trifle more. If set with pearls, they cost from $22 to $30; with precious stones, such as sapphires, $25 to $35.

They come also in hand-worked platinum, showing the same lovely designs. A set in plain gold filigree at $22.50 has a unique design of three gold drops suspended in a row from a triangular piece attached to the ear-stud. The middle drop is longer and drops lower than the other two, making a graceful outline. All the above styles are also developed in platinum and precious stones, and all are of the convenient screw variety.

A really exquisite pair of earrings may be had in platinum and diamonds for $135. A pear-shaped diamond depends, as by a thread, from a long platinum drop, this being topped by a short string of smaller diamonds. One can scarcely imagine a more becoming ornament for a face that is rounded or slightly oval.

SHAPES BECOMING TO ANY CONTOUR OF FACE

Less expensive earrings show the same careful attention to line and detail. Slender coral drops of an almost brilliant redness are attached by alternating links of coral and gold to a quaint ear-stud of carved coral—a butterfly with tiny wings outspread. The price of this truly novel piece of jewelry is only $8. Hoop earrings of undecorated gold, in the crescent style, cost $6 a pair. A new feature of these is the arrangement by which they are made to face toward the front, instead of hanging in the old way, in a line with the head. Hoop earrings of regal splendor are fashioned from graduated diamonds (fifteen in each ring), arranged in a crescent-shaped mounting, with an ear-stud of a perfect white pearl. Price, $250 a pair.



Silver case filling the double rôle of vanity box and cigarette holder

Appropriate for the woman of long, slender face—and for this type the drop style is impossible—come charming little stud-earrings in every variety. Seed pearls, in eight small clusters about a larger cluster of the same pearls, are quite entrancing. Another good choice for the same type of woman is a banding of gold filigree, in square buckle effect, hung from a filigree strap with a smaller square for an ear-stud. This design sells for $22.50 a pair.

To anyone who delights in novelties the Oriental earrings will be of great interest. These have each a rosette or stud of dull silver filigree and a cluster of seed pearls with a full tassel of seed pearls strung on wee silver links. Price, $16.50 a pair.

MATCHING RINGS WITH GOLD FILIGREE MOUNTING

To match the gold filigree earrings described above are smart rings which show a large gold face or mounting, hand-worked in a pretty filigree pattern and set with stones or not, as preferred. One large stone at the center—a garnet, tourmaline, sapphire, or topaz—brings the ring up to

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SEEN *on the* STAGE

Major Part of Plays Presented Thus Far in New York are Uninteresting — Those of Greater Promise are Still on Preliminary Tour

WHEN Marie Tempest was in America last season, one of her lamentations was over the laziness of Hubert Henry Davies, for which, she said, all theatrical England was scolding him, the while it made shift with the plays of lesser authors to keep its populace entertained. Miss Tempest recalled "Cousin Kate," "Cynthia," and "The Mollusc," and extolled the genius that produced them. She regretted that Mr. Davies could not be brought to a proper appreciation of his duties, and added that she herself was even then waiting for the English playwrights to come out of their state of lethargy and give her something fit to act in.

The genius bemourned by Miss Tempest is still dormant, if the best that Mr. Davies can do after three years of reflection is "A Single Man," serving John Drew this season at the Empire Theatre.

This comedy is pleasant, mildly entertaining, moderately well made and temperately amusing. Genius it has not, nor any near approach to it. But that Mr. Somerset Maugham would have been a shade more flippant than Mr. Davies, the former might easily have been its author.

A middle-aged author, Robin Worthington, played by Mr. Drew, grows sentimental—partly because it is the burgeoning season of spring, and partly because the presence of his brother, wife and baby on a visit has inoculated him with a longing for domesticity. He engages himself to a pert little miss in the neighborhood, who lures him by the charm of her much-discussed "youth." He nimbly avoids entanglement by a determined siren whom his sister-in-law has planned for him to marry, and growing weary to the death of the exuberance of his fiancée, he discovers the sterling worth of his secretary, who has loved him for five years, and after ridding himself of his earlier responsibilities, he weds the secretary.



Anna Pavlowa, according to all accounts, has agreed to appear with Mordkin again this season.



Mikail Mordkin will be the chief male dancer with the Imperial Russian ballet at Madison Square Garden

MR. DREW'S COMPANY SURE TO BE WELL-BEHAVED

No amount of good acting could ever make this a brilliant entertainment. Such acting as it gets is about what it deserves—neither incompetent, on the one hand, nor superlatively fine, on the other. Mr. Drew, of course, is precisely what he has always been—an able portrayer of romantic comedy. Any comedy in which he plays will be remarkable for its fidelity to life among well-bred persons. Nothing in it will be allowed to offend good manners, nor perfect decorum. The players will speak so that they can be heard, and will interpret plausibly.

One characterization in "A Single Man" goes beyond these stipulations and is admirably vitalized. It is that of the would-be enchantress, played by Thais Lawton. Miss Lawton probably remembered portions of her very excellent *Lady Sneerwell*, in the New Theatre production of "The School for Scandal," and turned them to account here. She certainly did not quail before the task of making herself irredeemably unpleasant and unsympathetic, and this may explain, in part, why she gave so artistic a performance. One can best define her work by telling the things she did not do. It was bounded by a handsome list of negations. The temptation to overplay the part was the greatest danger she met, and perhaps the full praise of her may be summed up in the statement that she did not allow *Louise Parker* to become theatrical.

Louise Drew's acidulous comedy methods have finally found a niche for themselves. She translates her father into the feminine gender, and qualifies the result with a portion of cunning malice. But she is sufficiently individualistic to have coined the phrase "a Louise Drew part," and that is a good long stride towards eminence.

LEADING WOMAN A BETTER COMEDIENNE THAN EMOTIONALIST

Mary Boland should cling to comedy. She was so much better as *Jacqueline* in "Inconstant George" than she has been either as *Smith* or *Miss Heseltine* in "A Single Man," that it seems strange that this fact should be overlooked. In striving to be repressed and emotional she becomes merely insignificant.



Laurette Taylor is rehearsing a new play by Harriet Ford, in which she is to be starred

Carroll MacComas is a musical comedy actress, with well-defined ideas of how that kind of entertainment should be played. She was agreeable enough in "The Dollar Princess" last year, but if she insists upon playing straight comedy, she should be taught that it differs essentially from musical comedy, and that any attempt to mingle the two will be disastrous.

Thomas Kelly is a pleasing youngster, with a part too small for his abilities. He was good in Ethel Barrymore's support in "Alice-Sit-by-the-Fire" last season. Ivan Simpson showed that he knew, if not how to act, at least how to behave.

"SNOBS" NOT A SATIRE

THE satirist, like his literary poor relation, the parodist, depends for his force upon his grasp of the facts he satirizes. Francis Thompson, in a fellow essay to "A Renegade Poet," says that no man can write a parody upon any author without having first a sympathetic, even loving, insight into the strict meanings of his victim.

Similarly, it is not possible to satirize any phase of society without having a clear understanding of it. This impossibility was manifestly not made plain to George Bronson-Howard before he began to write "Snobs," in which Frank McIntyre opened the season at the Hudson Theatre. Mr. Bronson-Howard may or may not know the classes of society he essays to deal with. If he does, he has let no glimmering of that knowledge slip into the play. Don Quixote charging the windmills was not more misguided than is the author of "Snobs" in smashing at his papier-maché social evils. He writes a comedy as he would play ninepins, knocking down what he has first carefully set up, without regard to the pattern of the world outside his bowling alley.

CHARACTERS LIKE THOSE IN THE "BEST SELLERS"

One of the characters in the piece is a mechanician in a shop, whose social guide has been Laura Jean Libbey, and whose bizarre notions of the beau monde are described by another character as "spelling Society with a capital 'S' and hissing it like a snake." This deluded wretch is one of Mr. Bronson-Howard's chief comedy assets, yet truly, when circumstance led him from the world of paper-covered romance into the society depicted in "Snobs," he should have felt himself singularly at home.

The haughty dowager and her scheming niece, the impoverished tuft-hunter and the flippant young daughter of a millionaire pickle-manufacturer, the irrepressible milkman in an alien social world and the cowardly young man-about-town—all these are familiar to the reader of the "best sellers," but surely astonishing to the careful student of life.

Few of the faults that Mr. Bronson-Howard inveighs against are to be found among the people he would portray, and these in a scant minority of cases. Without by any means holding a brief for the socially distinguished, it is permissible to ask that they



Lucy Weston is singing the title rôle of "The Quaker Girl," presented by Henry B. Harris

be at least excoriated for what they do, and not for what they would not dream of doing.

"Snobs" might be dismissed without this flurry of condemnation, had its author been strong to resist the temptation of a subtitle. Had it appeared without the appended appraisal "a satirical farce," it might easily have been left to drop unmolested into its deserved oblivion. But an author who cannot let his play stand without the flying buttress of his own opinion of it emblazoned on the programme taxes any patience to the breaking point. He spreads an inviting area in which the critical shaft can find lodgment.

It may be taken, then, as sufficiently set forth that Mr. Bronson-Howard has not, in this opinion, written what could rightly be called a satire. Predicating this, there is scarcely call for further comment.

LINES IN THE PLAY ARE GOOD "JOURNALESE"

Frank McIntyre finds the play's best feature its journalistic tang and spiciness of line, and makes the most of it. He plays with unction and comic sincerity. He is craftsman enough to make every line tell. Since he must show cause why he has been made a star, it is regrettable that he was not given a way to show it. He has been doing all that he can find to do in "Snobs" as well, or better, in his former plays.

Some day, under the guidance of a kindly fate, Willette Kershaw may be cast to play *Lydia Languish*, and she will not be able to fail in that suitable rôle, but against the coming of that happy time her admirers will be hard put to it to find excuses for her. Katharine Stewart and Orlando Daly played commonplace rôles with uncommon skill.

THE HIPPODROME SPECTACLE

THE wonders of the Hippodrome will surely never cease. They have gone on mounting in degree with each succeeding season. Adjectives descriptive of them have been flung with riotous profligacy, used and reused, till even the noblest votary of the superlative says them now with a shamefaced sense of their futility. The spectacles at the Hippodrome so far outdo in splendor anything we are accustomed to see on a stage that there is nothing to which one may compare them, and without comparison the reviewer is lost. Ten minutes of the Hippodrome would surely delight any spectator. Three hours of it is likely to exhaust his capacity for astonishment, and could conceivably bore nine spectators out of ten. Even the ten minutes would pain an auditor, if such there be. For so great is the disparity between what one sees and what one hears at the Hippodrome that it may seriously be questioned if the great attending multitudes trouble to listen at all.

"Around the World" is the name of the latest "conception," credited to Arthur Voegtlin. It was written and produced by Carroll Fleming. Manuel Klein wrote the music and the lyrics, and William J. Wilson staged the musical ensembles. The worth of the music approaches the irreducible minimum.

Like the moving-picture masterpieces, "Around the World" changes its locale with utter disregard of time and space, and dashes about the globe with seven-league boots. It displays, in turn, now England, now the Alps in Switzerland, now Egypt, Constantinople, India, Venice, Seville, Honolulu and Ireland.

The enormity of the stage permits of well-spaced settings, giving effects of great distance and colossal hight.

The Venetian scene is the one pictorial failure. In it the Grand Canal looks as broad as the Mississippi River, and Santa Maria della Salute, in the middle distance, is placed with misleading remoteness from the water's edge. The one effect that Venice never gives is that of spaciousness. Its great palaces are huddled on the very brinks of its narrow waterways.

Again, the action of the melodrama takes place on some elevation across the Canal, and since the only crossings of the Canal in view of Santa Maria della Salute are the Rialto bridge and that of the Belli Arti, one of these two should have been indicated.

If this scene could be repainted, with two great palaces in the foreground to dwarf the appearance of the Canal, the other license as to place of action might be granted to the painters.

No Venetian scenery has ever equaled that provided by Oscar Hammerstein for the second act of the "Tales of Hoffman," which was painted with an eye to the real facts of Venice. The scene faced across the Canal toward the Giudecca, and did not attempt the all-but-impossible vista to the Adriatic.

But for this one mistake, the Hippodrome spectacles have educational, as well as graphic, value. To the untraveled, they may be relied on with considerable faith, for where they have not been able actually to picture, they have adroitly suggested.

The high points in the entertainment are the sandstorm in the desert, the panoplied procession in honor of the Rajah, the truly exquisite ballet of the butterflies, and the fairy fountain which makes the final tableau. In this fountain scene they present once more the baffling spectacle of the mermaids rising from a pool, apparently none the worse for their watery imprisonment.

A troupe of tumblers wins much favor, and there are two or three very good dancers. The impossible Marcelline is kept off the stage as much as possible.

Judged thus, solely for the one quality it asks to be rated by, its astounding and beautiful pictures, the Hippodrome is this season far in advance of former years. The ballet of the butterflies is proportionately finer than its prototype of last season, the Ballet of the Jewels. It is developed in a series of soft color harmonies which, for deft manipulation and rich ensemble effects, are equal to the great color festivals of the Moulin Rouge.



Rose Stahl in "Maggie Pepper" at the Harris Theatre

Marguerite Sylva, having left Grand Opera for comic opera, appears in "Gypsy Love"



Edith Decker heads the company giving the Gilbert and Sullivan operas

"SPEED" AT THE COMEDY

IN the "auto-comedy" by Lee Wilson Dodd at William Collier's Comedy Theatre, there are two hours of haste and about thirty minutes of speed, in strict conformation to the proverbial proportion. There is much fruitless rushing about, and little actual progress. The author took what would have been excellent and ample material for a good sketch, and spread it over three acts. Even the spreading was not well done, for the material concentrated in spots, and left the interspaces bleak and unrelieved. Portions of it rattle along at an exhilarating clip, and portions of it drag like a funeral cortège.

If the labored effort to show love in a cottage in the first act were entirely eliminated, and the subsequent scenes shortened to ten minutes, and a like compression were effected in the second act, the result might be finished off with five minutes of the final act, and vaudeville be the gainer thereby. Beyond this, praise can hardly go.

LEADING RÔLE PLAYED WITHOUT SUFFICIENT LIGHTNESS OF TOUCH

Orrin Johnson, the leading man, is not a farceur. He has only one possible qualification for such work, and it is scarcely powerful enough to leaven the whole loaf. Mr. Johnson does have perfect control of his speech. When it becomes necessary that he race through a high-pressure scene, his words do not conglomerate and reach the audience inseparable and indivisible by even the keenest ear. This is a quality not to be despised, least of all in farce, but it does not constitute a farceur's full equipment.

Oza Waldrop is distinctly clever. She has been billing and cooing in light comedy for so long that the public has ceased to ask if she could do anything else. It is good to learn that she can.

ERIC BLIND SHARED ACTING HONORS WITH MASTER THOMAS TOBIN

Eric Blind, who has been for several seasons with Sothern and Marlowe, put into his first scene a gaucherie that was at once the most delightful and most difficult acting of the piece. Sidney Greenstreet deserves almost as high praise. The others were incompetent, with the one huge exception of a very small boy, Thomas R. Tobin, Jr., who was able, single-handed, to lodge "Speed" in the public recollection. No such acting as his has been done by any child since little John Tansey startled Broadway in Avery Hopwood's "The Woman and That Man." Master Tobin was "on the road" last year with Annie Russell, in Bayard Veiller's comedy, "William." He will play anything you please, from delicate high comedy to wailing emotional depths, and he will invariably amaze you with his ability.

In fact, without him the play would have had no single moment of real feeling

THE PARISIAN FANCY FOR MUFF AND BAG TO MATCH THE HAT IS ESPECIALLY MARKED THIS SEASON



Georgette devised this clever combination of black velvet, sable, gold lace and silk flowers, with rose crêpe facing, imported by Kurzman



Hat pins of the fashionable pink pearl in two lengths. Kurzman imports the handsome bag of black embroidered velvet with fringe and tassel



Brocade, skunk fur, chiffon and gold lace make a smart hat and muff. The fringed velvet bag, low-hanging and with cut-steel frame, is extremely good. Kurzman's model



A shape for mourning wear, designed by Henesey. It fits closely to the head, lending itself to deft veiling



Old silver brocade, skunk fur and heavy silver cord make a fetching hat and muff shown at Kurzman's



Specially designed polo glove of chamois and kid buttoning on the back of hand; price, 5s. 6d.

MEN'S FASHIONS *from* BOND STREET

Subdued Colors and Neat Patterns Mark the Autumn Modes for Men—Good-style Accessories from the Smartest Shops



Shooting glove with knitted wrist for warmth, and double thumb-piece for ejector; price, 5s. 6d.

THIS season's fashion note for men is a quiet one. The bright colors and somewhat extravagant patterns which have lately attracted even the sober-minded Englishman are now no longer considered correct. There has been a positive riot of gayness during the past few seasons—socks, ties and handkerchiefs vying with each other in flaming hues. Now soft tones and neat patterns are welcomed by the smartest as a relief from vivacity in clothes, if one may use such an expression—a condition caricatured by the excruciating taste of the "man in the street." An exception to the passion for somber tones will be the canary waistcoats of Angora, which will be worn more than ever among hunting men.

Gray—*gris fume*, as our French neighbors term this delicate shade—is the most popular color. Gray shirtings, Quaker gray pajamas with white strappings, gray socks, gray silk handkerchiefs—one meets this demure color at every turn this season.

Shirtings are mostly striped, sometimes the stripe is a darker tone of the same color, sometimes it is white, or a mixture of two colors. The soft silk crêpe shirtings illustrated are among the prettiest of the season's new designs. One of the patterns shown a cream-white ground striped in one-inch spaces, with an eighth-of-an-inch line of dull blue outlined in a thread of strong yellow at each side. A French gray ground striped at two-inch intervals in rose color, outlined with three tiny black lines at each side, is particularly good looking; and a pale gray with a novel grouping of white stripes is most effective. The soft cuff has almost ousted its stiff brother. Even for dressy occasions—for example, with a tail-coat suit—silk or percale shirts with soft cuffs are much worn. Shantung is being widely used for shirts, and, indeed, for all manner of men's garments.

Plaited fronts for shirts remain in high favor. The monogram or crest should be embroidered on the forearm. The monograms shown here are suitable for this purpose. One of the smartest shops in London, patronized by many Americans as well as by foreign royalties, is showing dress shirts with piqué fronts and with only one stud. Their collars for evening dress have the square wing points.

Many pajamas are made of silk, woven into a herring-bone design like a herring-bone serge. In fact the material looks like silk serge. A wide stripe of contrasting color runs through this, and the silk braid on the facings matches this stripe in color. A splendid cotton and wool fabric woven in Spitalfields in a number of exclusive designs, of which a few are illustrated, is much used for winter wear.

Pajamas cases are made of the same material as the suit. Some are shaped like envelopes, with a flap fastening with a button, others are made like the ordinary English night-dress case.

In the group of ties illustrated on this page, the first, beginning at the left, is of a splendid deep blue-green silk overwoven in black silk, which forms bias stripes. The second is of black silk striped with violet lines, which are broken with small, conventional figures of white etched against the black ground. The third is of dark blue with a broken weave of black; the fourth of corded taupe silk figured in dull blue and black; the fifth in a mottled dark green and black silk with a curious little oval figure of black outlining a spiral white and violet design. At the right two smart gray ties are shown—one in a pale gray ground figured in an odd, darker shadow design of gray, and the other of gray-green silk striped in a soft violet tone. The gray necktie of the summer season continues in its popularity, in slightly darker shades. For autumn days it will be the *dernier cri* for calling wear. Many men affect these ties in preference to the black, or black and white, that has so long been *de rigeur*.

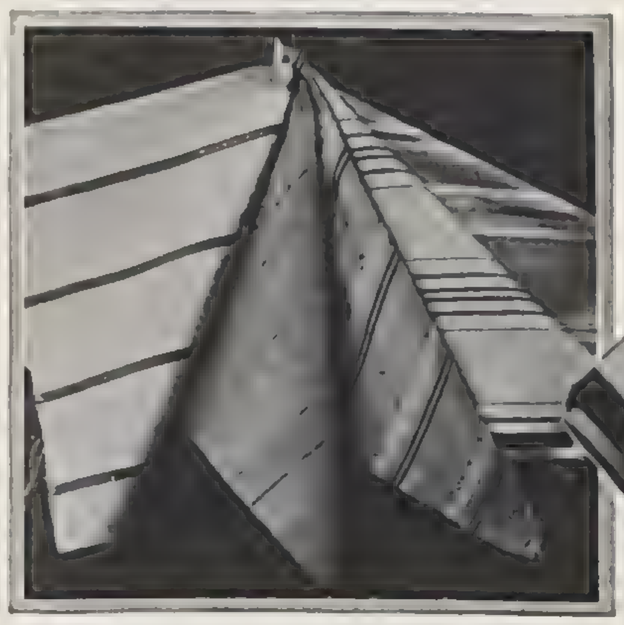
New handkerchiefs for men are exceedingly smart. Some of the gray silk ones have pale yellow or orange stripes for borders, others have a shot check effect, and still others have small black diamonds all over the center, and a plain border. A novelty has a plain border with a striped center, the stripes being self-colored and woven in the material.

Of the handkerchiefs illustrated, the upper one is of sheer white linen striped with lines of light and dark reddish purple. The border and block for the monogram are in the dark shade, and the letters are embroidered in the lighter color. The next is of fine linen batiste with a gray border and monogram, and the conventional figures which are widely scattered over it are in pale gray and violet tints. A buff-colored border and monogram is shown next, and the fourth illustration is a very smart all-white handkerchief with an oval monogram in *à jour* embroidery.

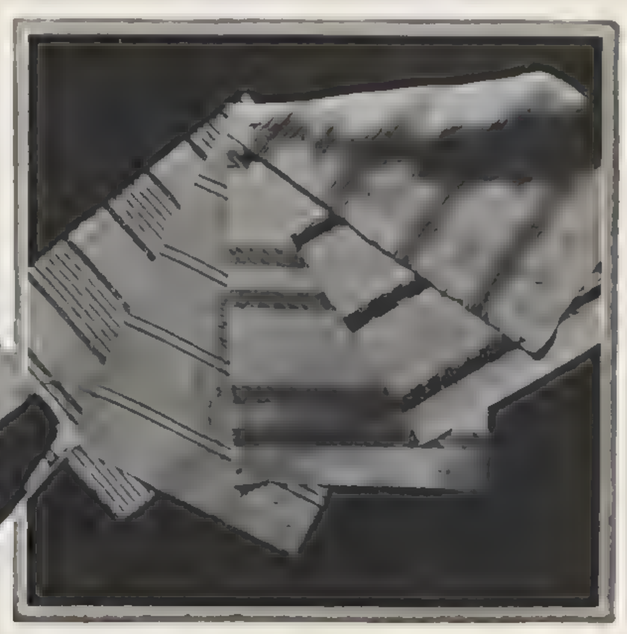
Self-colored clocks to socks are considered smarter than contrasting colors. But the fashionable pale gray sock often has a black embroidered clock which looks extremely well. For evening wear the socks illustrated on this page are most good looking. Striped with a very close openwork effect, they have the faintest line of pale green silk couched on with white at either side of the stripes.

Many of this season's silk and lisle thread socks are made with fine merino soles, a revival of an old idea to which, by the way, many of our fastidious men have always clung. This makes the socks more comfortable and hygienic.

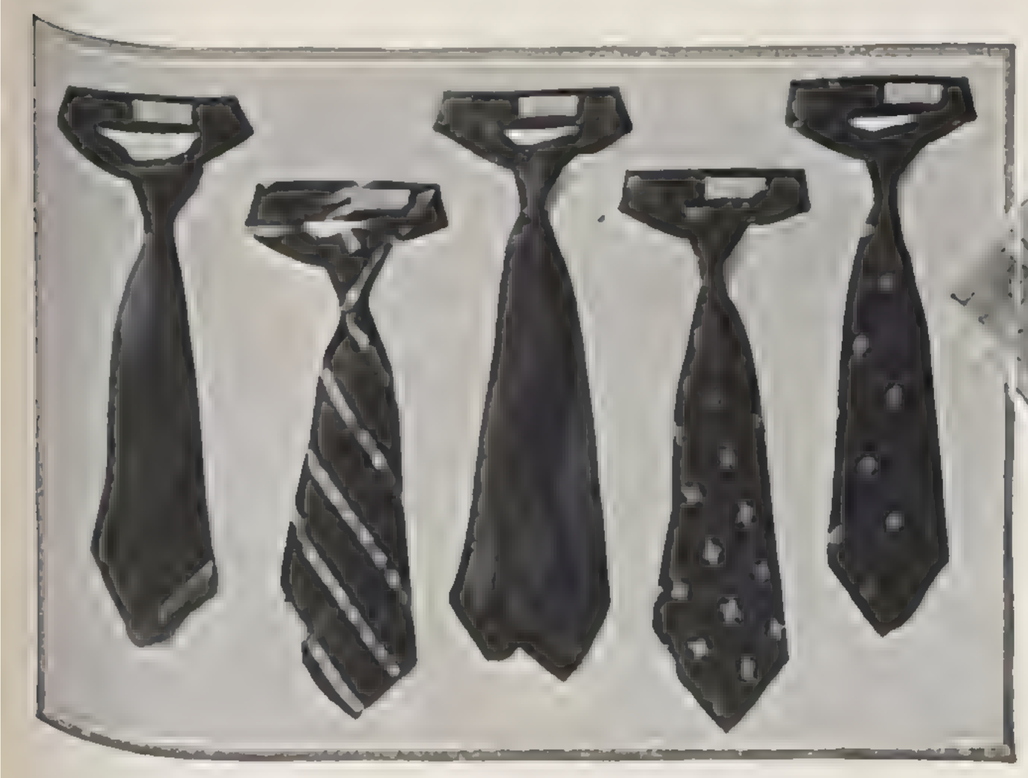
Spats will be worn more than ever this winter, and gray bids fair to predominate; though, following the fancy for buff color, spats of chamois leather are predicted.



Five of the new English silk crêpe shirtings for the autumn season



Exclusive cotton and wool mixture for pajamas specially woven at Spitalfields



These smart new ties are in the rich subdued colors of this season's best designs—dark blue and green with black overweave, black with violet-woven figure, and taupe with blue

Handkerchiefs bordered and striped in buff, gray or purple are novelties; monograms are embroidered to match



Gray ties in two-toned designs. Black silk hose with close openwork stripes edged narrowly in green. Illustrations from Edouard & Butler, London, W.

HOW TWO AMERICAN WOMEN CAPTURED SMART LONDON

The Story of a Little Shop That Developed Into a Great Establishment under the Very Shadow of Fashionable St. George's

ENGLISH people are proverbially distrustful of innovations, and it is this well-known characteristic that makes it seem almost unbelievable that two American women, with no business training, could come to London and build up such a successful business that in three years they quite outgrew their already large premises. Yet such a thing was done, but just by chance, as it were. For the two Americans did not come to London with any previous experience on shopkeeping lines, but after they had lived a short time in the city, it struck them that there was an opening for an exclusive shop devoted to fine lingerie, table linen, négligées and similar dainty white garments, and they determined that these things should not only be the daintiest, the finest that Paris could supply; but that they would also show a number of original models after their own particular designs.

A WISE SELECTION OF LOCATION

So they ventured forth into the very heart of smart London—into Mount Street, a thoroughfare somewhat dull looking, but just off Berkeley and Grosvenor squares. They were wise in their choice of location, for this neighborhood is the parade ground of the smartest and most aristocratic of the London social world. Here they walk, not merely drive through in car or carriage, giving but a hasty glance to shop windows. Mount Street is the direct route for those who stroll slowly toward the Park, and the sudden appearance of an exquisitely dressed and very attractive shop window created a positive sensation, even among conservative shoppers, and customers walked inside the little shop almost as soon as the doors were opened. After all, this was not wholly mere luck. Their success came from showing the right things in the right way, and to the right people.

UNDER THE SHADOW OF FAMOUS ST. GEORGE'S

The business grew so quickly that they soon burst through the shell of their premises and settled themselves in a fine building on the opposite side of the street. Here they can comfortably develop all the branches of their business, including evening gowns and millinery.

Their present fine premises was once the Vestry Hall of St. George's, Hanover Square, the famous church where so many fashionable weddings take place. Inside are stone staircases, fine plaster walls, and parquet floors with soft and beautiful rugs. Everything is quiet and dignified; there is no ostentation or glitter.

The suites are so arranged that there is a special room for every style of dress, and for fitting underclothes there is a boudoir decorated in the Louis XV period. Upstairs one enters the great hall, where once the vestrymen of the parish held their important councils. This hall rises two stories, and its loftiness gives an air of grandeur which makes an appropriate setting to the manikins who display the newest models there. From the windows at the back one gazes on beautiful gardens which are a welcome relief from dusty and oftimes foggy London.



This fine old building, once the Vestry Hall of St. George's, is situated in Mount Street, the very heart of smart London.

THEIR WORKROOMS SHOW FEATURES UNIQUE TO LONDON

Unlike many of the London gown-designers, this establishment has its work-girls on the premises; nothing is sent out to be made. The workrooms are indeed model ones, large and lofty, accommodating two hundred hands. There is also a kitchen and dining hall for the staff, a most unusual thing in such a business.

THE SECRET OF THEIR SUCCESS

At first it strikes one as somewhat strange that some of the best and smartest of English women should patronize Americans for their clothes, and that two people absolutely unknown in London three years ago should now be the heads of one of the finest establishments in town. But when one has seen the genuine *chic*, the elegance, and the appropriateness of their models, one feels that it is not so strange after all. The word "appropriateness" seems to best describe their style, and this was brought about because these clever women comprehended their customers' lives. They themselves have lived the smart social life and so understand perfectly the needs of those who come to them.

This knowledge is very useful, too, when they are called upon to advise some client who has more money than social knowledge. In this way they have saved many an ambitious woman from committing a solecism in dress. In spite of the wide range of their business, these dressmakers still make a specialty of trousseaux, house linen and layettes.

AT THE WORKSHOPS OF THE CRIPPLES' GUILD

THERE is a little shop in London for the sale of the handiwork of the unfortunates who belong to the Cripples' Guild, an organization carried on for years by the Duchess of Sutherland. The work-shops of the Guild are in Staffordshire. There these lads learn the artistic manipulation of metals, and their response to the beautiful has proved so great that the productions of this Guild bid fair to rival the arts and crafts of past centuries. Some of these are designs original; others are copies of articles in the Louvre and the South Kensington Museum.

An exquisite bowl of "Bernard Moore" pottery mounted on silver must be designed for porridge *de luxe*, for it costs £35. "Bernard Moore" pottery has a glaze like burnished steel, and this wonderful example is in pale tomato pink, with designs painted in a deeper tone inside and out. It has a beautifully wrought base of solid silver.

A whole day can easily be spent here in looking at the copies of the great artistic periods before machinery made its appearance in our factories. A Doulton ware pot-pourri jar with silver-coppered lid is moderate at £3 17s. 6d., and makes a lovely ornament in any drawing room. Inkstands of quaint shapes after the manner of bygone days are also to be seen, and a George III "Ambassador" inkstand with loose glass wells for three kinds of ink can be had in copper-finished bronze for £3 15s. 6d., or in silver on copper for £4 5s. A silvered copper electric lamp in the Adam style, with a red silk shade, is a gem and costs £8 12s. 6d. Then there are biscuit boxes and wine coasters, and ash trays for the smoking room, but perhaps the most fascinating of all are the rosewater dishes of a design much used in the reign of George III. These are 14½ to 20 inches in diameter and are made in richly chased beaten copper, electro plated. Rosewater ewers can be had to match, for those who would revive the old fashion of sprinkling the hands with this sweet-smelling water. The dishes themselves can be used for sweets, entrées, visiting cards, etc., and cost from £3 15s. 6d. to £7 12s. 6d.



The entrance-hall and staircase is quiet and dignified, with parquet floors and walls tinted a delicate French gray

SEEN *in the* LONDON SHOPS

THE woman of taste sees to it that her writing table is as perfect in its accessories as her dressing table, and London's exclusive shops are always seeking to forestall her requirements along this line, so that each season brings a fresh crop of novelties to tempt her purse. One of the latest additions to the many books and wallets with which a busy hostess finds it necessary to surround herself is a "Dinner Record." This is an oblong book in undressed calfskin or suède dyed to fascinating colorings. Inside are pages set out with columns headed Invitations Accepted and Invitations Refused. The number of guests, the place, date, and a plan of the table may also be set down in this useful book, and still leave room for the names of the guests. The cost of this seemingly indispensable little record is 25s. A smaller edition in crushed morocco may be had for 12s. 6d.

Then there are fascinating penholders and envelope cutters of dyed mother-of-pearl, the former costing only 6½d., and the latter 9½d. Gum bottles and penwipers of delightful shape, in crystal, rose, blue, yellow and green, are marked, respectively, at 2s. 3d. and 9½d., and have small matching lamps for heating sealing wax at the insignificant cost of 1s. 3d. each. At the same counter dainty china candlesticks were seen about three inches high, painted with sprays of flowers, and complete with pretty floral-patterned candles.

One could spend endless money on these desk novelties, one of the most alluring of which, to one of literary bent, was a tiny bust of Charles Dickens in finest Viennese bronze. The original was carved by a great artist from authentic portraits, and the great novelist's grandson, Mr. Henry Dickens, K. C., graciously accepted the first copy. The cost of this is 15s. 6d.

DINNER CARDS FOR SPECIAL OCCASIONS

The new menu cards for special occasions seem quainter and more amusing than ever. In one set just produced, a small doll is tied flat to each card. These sometimes take the queerest forms imaginable. The face of even the dullest guest would be compelled to break into smiles when his or her eyes should light on a freakish clown or a goggle-eyed motorist—in a real

fur coat, mark you!—to say nothing of Zulu chiefs and other ridiculous conceptions. These cards are 7s. a dozen—absurdly cheap!

More expensive and really quite beautiful are cards painted by hand, with the head and bust of a woman wearing a hat—"chic" to a degree—trimmed with a miniature plume of real feathers. These are priced only at 2s. 6d. each.

MURENA WARE—THE NEW POTTERY FROM STAFFORDSHIRE

The art of pottery making is now at its zenith. Every county of England, and most villages, have their own special ware, and many clever artists spend their time in designing new shapes and decorations and inventing rare colors. Wonderful blues, classic reds and purples, every shade of yellow from maize to deep orange, and all the tints of green, vie with each other.

A new pottery this season comes from Staffordshire and is called "Murena ware." Some of the specimens seen in this were particularly beautiful. There was a huge loving cup in yellowy green, traced all over with pomegranates in dull red and bunches of grapes in purple. As a centerpiece it would be exquisite, and the price asked was only £2 2s. A clock in the same design, about 6 inches high, was 11s. 6d. There were candlesticks to match, and bowls and vases of every conceivable shape and size. A vase standing 20 inches high, and slightly larger at the top than at the base, was £3 7s. 6d.; and a large bowl in palest yellow, with a pattern of vine leaves traced in the same color, and decorated with bunches of grapes in plumbago-blue, cost £3 3s. A fruit-salad set was seen in pale cream, with trails of small, conventional roses the color of ripe logan berries. The bowl, cream jug and sugar basin and six small dishes were, collectively, £2 17s. 6d.

KNITTED SILK COAT

Quite the most comfortable knitted coat imaginable is so well fitting that it might have been cut by one of our best tailors. It reaches to the feet, and the long roll collar fastens at the waist with five large knitted buttons and "frogs." This would be most suitable for wear under a motoring coat. These jackets never show the dust and the weave is so close that one's clothes are perfectly guarded from dirt and dust. A coat of pure silk costs £6 or more, but the manufacturers are now producing an imitation silk, labeled "mercerized," which is being retailed at 59s. 6d.

FOR THE LOVER OF FINE LINEN

England is famous for her linen goods. In one well-known specialty shop you can furnish your house throughout with napery, and deck your person with linen, and your gowns with lace from their showrooms, but the handkerchiefs they produce in such profusion are the most wonderful of all. You can buy these "mouchoirs" for as little as 6d. each, or pay as much as £1 for a single specimen.

Initialed handkerchiefs embroidered by hand may be had in twenty different styles, the highest catalogued price being 20s. a dozen. Then there are lawn handkerchiefs, hand embroidered in dainty patterns, some with lace edges and others plain, at 9s. to 25s. per dozen. A fine mull handkerchief can be bought at 8s. a dozen.

But the gems of this collection are in the finest hand-spun linen yet produced; one at 20s. has corners and hems of drawn thread-work so finely done that it seems impossible that it could have been wrought by human fingers. Another at 15s. has a broken edge of fine embroidered leaves, and still another at 10s. 9d. has a patterned border of small spots and wavy lines of hemstitching. This firm also caters to the masculine taste and a delightful birthday present would be a dozen of men's sheer linen dress handkerchiefs at 25s. the dozen. They are spun extremely fine, so that, although large, the space they fill is very small.

Some lovely hand-embroidered linen handkerchief sachets were seen; one at 12s. 6d. over pale blue satin seemed to be just the thing to hold the modern cobwebs, styled handkerchiefs. The design of this was exceptionally dainty and fetching.



Full-length knitted silk coat fastened with buttons and frogs, and especially adapted for motor wear

SIDE FRILLS OF IRISH AND REAL LACE

In the fall of the year a woman feels the necessity of something at her neck to relieve the dark effect of her suit. The newest frill is more in the shape of a large revers or lapel reaching to the sleeve shoulder, and is entirely composed of Irish crochet. It is 27s. 9d. One is embroidered muslin with insertions of point de Paris and a scalloped edge of baby Irish crochet is priced at 18s. 9d. Then there is an entirely new arrangement—a cross between a collarette and a fichu. It falls at the back almost to the waist and is either rounded or square, while the front crosses as a fichu. I hear that these particular articles are to be much in evidence over one's furs as the days grow colder. The one I saw was marked at 3 guineas and was a beautiful specimen of the ever-popular Irish lace, but these can easily cost as much as £20 when developed in point de Venise and other rare laces.



MUCH-NEEDED DINNER TABLE ACCESSORIES

A boon to one's dinner table is a tray with two dishes fitting into it, thus enabling the maid to pass two vegetables at once. It is so remarkably simple that one wonders it was never thought of before. The affair is an oblong tray of electro-plate with a handle at one end. On this is a silver fitting that holds two round dishes with lids and spoons. The usefulness of this article is further demonstrated by the fact that the dishes can be removed and the tray used for coffee at the end of the meal. The price is only £3 15s.

THE EVER-HOT TOAST RACK

Another novelty just introduced by the same makers is the "ever-hot" toast rack. This can be had in four shapes, round, oval, oblong or square, in either electro-plate or solid silver, the former from 1 guinea up, and the latter from £3 up, according to size. The rack itself is poised on a hot plate spirit stove and can be removed at will. They also have these hot plates made for coffee pots, the smallest size in electro-plate being 27s. 6d., and the largest 35s. Then there is an egg and toast rack combined with a cruet on a revolving stand for £3 15s.

DAINTY TRAY FOR THE BREAKFAST IN BED

If one breakfasts in bed, there is a complete set of requisites on a tray for £6 18s. 6d. The round electro-plated tray has supports which fold up, and is fitted with coffee pot, cream jug and sugar basin in electro-plate flanked by two jam jars in white china with plated lids and spoons. There is a combined toast rack and butter dish, the latter in the same white china, with a knife and plate. In a silver rack in front is an egg cup supported by tiny pepper-and-salts, and the whole is completed with a china cup and saucer and plate. For an invalid this would make a delightful gift, as the supports are cleverly arranged to fit across one's knees.

FAN FANCIES AFTER THE EXQUISITE WATTEAU FASHION

Fans this season are somewhat larger than last. Some of the prettiest are made of lace and jeweled silks, while others are of chiffon delicately tinted and traced in fantastic and weird forms. There is an artist here, a Royal Academy exhibitor, who is following Watteau in that he is making a specialty of painting fans for mounting, and his ideas are most exquisitely carried out. One dainty thing of gray chiffon had two huge storks and many water-lilies arranged in a conventional design with flowing water. The price, with the artist's signature in the corner, was only £2 2s. Another on white chiffon had golden wheat-ears and poppies in one corner. This was priced at 30s. Suitable for half-mourning was a black chiffon powdered with Michaelmas daisies and dull silver ribbons, which cost £2 5s. Another exquisite idea showed brilliant blue cornflowers on a black background. The edging of gold to this fan was in itself a work of art, consisting of a design of Greek heads like cameos, so finely traced that one had to look twice to see the real beauty of the handiwork. Still another fan was in white chiffon with a long flight of red butterflies across it—this was an order for a prominent society leader.

Of course this artist does not work for the general public, and each article is executed to order. As he never copies a design, and there are no duplicates, his charge is from 30s. to 20 guineas.

A satin fan and bag for the theatre (unmounted), with the head of a beautiful woman, *à la* Gainsborough, as decoration, set in a frame of pearls (a clever imitation) with tracings of gold, was 20 guineas the set. This artist also has an order from a European nobleman for his wife's portrait on a fan, bag, sachet and jewel-case, for which he is to receive £300.

(*Continued on page 82*)



Feather pattern beaker—original in the Louvre



Hand-wrought copper bowl in Tudor style; price, £1 12s. 6d.

Oil lamp of crown porcelain, mounted in silvered copper



From a toilet set made for the Grand Duke Michael



Rose-bowl—work of the Cripples' Guild



GROUP OF DISSIMILAR SHAPES PRESENTING THE SALIENT FEATURES OF THE SEASON'S SMART HATS—THE TAM O' SHANTER, THE HIGH-CROWNED BONNET, THE SWEEPING BRIM AND THE SNUG-FITTING TAILORED HAT

For descriptions see page 86



A smart combination of black velvet and white broadcloth, worn with Beancourt model hat and muff developed in moleskin, gold shot taffeta and chenille cord, imported by Maurice



This jaunty short, loose wrap of broadtail and white fox, is cut just to the waist-line. The design is from A. Jaeckel & Co.



Carriage wrap of sealskin with ermine bands partly veiled in black chiffon cloth, a sumptuous model from A. Jaeckel & Co.



Maurice evening wrap of cream white brocade and lace. The heavy lace of the upper part is mounted over satin veiled with brown chiffon cloth. Wide mink fur borders the neck and trims the sleeves

IN THE NEWEST MODE ARE THE EVENING WRAPS THAT SHOW ONE-HALF OF LACE AND THE OTHER OF SATIN OR VELVET—AN ODD AND EFFECTIVE FANCY IS SHOWN IN THE USE OF PARTLY VEILED FUR



No. 1.—Black velvet frock trimmed with ball fringe



No. 2.—Fringe-trimmed capeline for a girl of ten



No. 3.—Serviceable little frock of serge with a half belt of leather

THE YOUNGER GENERATION

Miniature Modes of French Origin—Black and White in Favor—Novel Little Touches that Lift Simplicity Out of the Commonplace

MANY of the smartest models shown this season by the well-known French designers of children's clothes are amusingly suggestive in color, line and cut of the fashions created for their elders. Black and white combinations are certainly more often becoming to the fresh, clear complexions of little folks than to the more or less worn faces of their mothers, and this winter the craze for all black or all white or a deft mingling of the two colors is noticeably strong.

Some of the smartest trimmings of the season are particularly charming on children's frocks. Cheruits find the wool embroideries especially effective, and the short fringes, quaint puffings of silk and quillings of velvet ribbon are at once in the best of taste and the hight of fashion.

DEMURE BLACK AND WHITE MODEL, AFTER THE POPULAR MODE

Designed by Mirandez of the Rue de la Paix for one of the smallest and richest of America's heiresses is the adorable little black velvet dress of the first sketch. The tiny waist and rather close sleeves are cut in one, and the straight, scant skirt is set on under a flat puffing of black satin run on thick cords. A similar puff edges the sleeves. The skirt is slashed at each side to show a very narrow, straight, cross-tucked panel of the satin. Dripping down the sides and around the bottom is a black silk ball fringe that makes an unusual and quaint finish to this handsome little frock. A bit of lovely real Valenciennes lace is frilled about the neck.

Fancy the smartness of the little hat that accompanies this frock. Of soft white felt in fetching scoop shape, it is banded with black velvet ribbon from which great glistening black cherries dangle on their stems. Even the leaves of the fruit are in black, so that not one note of color breaks the perfect scheme of black and white.

SMART SERGE FROCK WITH HALF BELT

For the same small person is the serviceable little model of the third sketch. Soft camel's-hair serge in a lovely raspberry coloring is used for this frock, and the simulated buttonholes are of soutache of the same color, while the crochet buttons and the half belt are of black; the latter of patent leather. The tall bonnet is of black velvet, smartly crossed with white taffeta and trimmed just over the ear with one great white rose. What could be more demurely charming than the profile of this quaint little "shaker," simulating a fashion of our grandmothers.

MOST BECOMING FRINGE-TRIMMED CAPELINE

For a girl of ten, the pretty fringe-trimmed capeline of the second sketch is one of the best models of the season. The puffed crown is of black velvet, and the brim is twice banded with narrow but heavy white lace. Two flat little roses of silk and crêpe, one in dull rose, the other in old blue, are placed prettily on the brim. Inside, the bonnet is faced with dull-rose silk veiled with old-blue chiffon.

THE POSSIBLE FURS FOR CHILDREN

In spite of the formal quality of ermine it still seems to be particularly appropriate for children's wear. Squirrel, although entirely suitable, lacks any real beauty, while beaver, that time-honored little animal whose soft brown pelt has for centuries furnished muffs and tippets to the younger generation, cannot be said to lend itself to much that is decorative in the fashions of to-day. Long-haired furs are of course entirely unsuited to very young children, so that ermine, by a simple process of elimination, seems to fill the first rank in beauty and quality, as well as in good style, although mink and Persian lamb, if well combined with silk or cloth, are equally smart and a great deal more serviceable. A good quality of white rabbit makes an effective and inexpensive substitute for ermine.

Dressed in a coat of white broadcloth cut with a panel effect front and back and extending into tabs that button at the sides, the little girl of the fifth sketch is carrying a smart little ermine muff ornamented at one side with the lovely flat little roses of silk and chiffon that are so much used this season as a trimming on hats, muffs and gowns for children and young girls. Her small black velvet hat has a plaited frill of cream lace that falls from a band of the ermine, and a tiny cluster of the roses is sewed flat to the hat. The collar is of Irish lace and the bow of black velvet.

For girls from twelve to fourteen years the frocks of the fourth and sixth sketches are simple but not commonplace models. They are designed by Lena Mouton, of Paris. Any soft woolen or silk fabric will develop charmingly after the pretty design of No. 4. The original model is in wedgewood blue crêpe de Chine, and the trimming is of two shades of soutache sewed on the edge to form an effective braiding on the deep collar, the sash ends and the skirt. The sash is finished with fringe, and the collar is bound with satin. A broad band of satin girdles the high waist-line and ties a smart bow at the side. This model has considerably more fulness than the other illustrations shown on this page. The straight, narrow models are not becoming to very thin children, and for this type the fuller frocks should be chosen. The hat is of cream lace over silk of the wedgewood coloring, and a dark strip of mink centers the plaited lace frill that edges it.

TWO DISTINCTIVE NEW MODELS

Very dark blue charmeuse is used for the unusually smart frock in the sixth sketch. Finely plaited taffeta frills set on in deep points with a cord at top trim the skirt and sleeves. The yoke and undersleeves are of plain white chiffon with hemstitched edges. Exquisite Carrick-ma-cross lace forms the collar. The girdle that circles the waist and hangs to the bottom of the skirt at the back is simply a long rope-like strip of the material caught at regular intervals with thick, soft gold thread, the ends of the tie are made in the same manner. The hat of black velvet shows a double piping of white chiffon run on a cord and at the side a single flat apple of changeable red and green taffeta with a few leaves of the green silk.



No. 4.—Little frock of braided blue crêpe de Chine



No. 5.—White broadcloth coat with ermine muff and velvet hat



No. 6.—For a girl of twelve this frock is very smart



DEMURE STREET AND DANCING FROCKS FOR YOUNG GIRLS,

CREATED TO PRODUCE THE UTMOST SIMPLICITY OF COLOR AND LINE

An engaging model for a débutante's afternoon dress, developed in an American Beauty shade of broadcloth. Its puffed girdle is fastened by three French flowers in the soft pastel shades. The collar and cuffs are of Irish lace. Model from Maynard. The brown velvet hat, trimmed in raccoon, is from Phipps

A diaphanous, opalescent effect that is particularly pleasing for the young girl is obtained by this combination of pink accordian-plaited chiffon with ivory satin. The pendent trimming on bodice and tunic is of crystal and pink pear-shaped beads. The sash is pink chiffon, and the shoulder knot black satin. From Best & Co.

This design is made to dispense with buttons or hooks, and is literally tied on. It is cleverly fashioned of navy blue silk serge, with embroidery in blue and rich red—a combination in great present favor. The cords is the girdle and in the pink chiffon yoke adjust the fit. From Maynard. Black velvet bonnet from Phipps

A dancing frock of exceptional grace, made with the new diagonal draperies on the slightly gathered skirt. The material is pink charmeuse, daintily trimmed with scant ruffles of ivory-colored thread-silk lace. A fine embroidery of pink and gold finishes the sleeves and bodice, and heads the lower skirt ruffles

For back views of these models see page 86

SMART VOGUE PATTERNS DISPLAYING THE FRENCH DESIGNERS' LATEST CONCEPTIONS IN THE VARYING TREATMENT OF SHOULDER-LINE AND SLEEVE CUFF



1960

No. 1956.—SMARTLY designed double-breasted tailor costume of dark blue cheviot closing low and having wide draping revers of black and white striped velvet which also forms the deep cuffs and pointing, one-sided panel inset on the skirt front. The closing of the coat is effected with a double row of agate ball buttons and the waist is belted trimly with a two-inch belt of patent leather. The coat is cut with the new one-piece back showing the seams running into the armholes. The wide velvet collar rounds at the back, coming out almost to the shoulders. Model requires in medium size 5¾ yards of cheviot 50 inches wide, 1½ yards of striped velvet 19 inches wide. Coat cut in 14 pieces, including lining. Skirt cut in 5 pieces. Price, 50 cents for coat or skirt.

No. 1960.—COSTUME of silk serge of a rich deep prune color with trimmings of black velvet piped in white broadcloth, which also forms a graceful revers hanging to a deep point below the waist-line, over which is a rounding revers of velvet overlaid with embroidery or lace. The coat is cut with a raised waist-line to which is joined a peplum of velvet piped with broadcloth. The sleeves, put in the armholes without fulness, are finished with deep cuffs of the velvet. The V-shaped neck is finished with a flat collar of the black velvet piped with the broadcloth. The model requires, in medium size, 5¼ yards of material 44 inches wide, 1¾ yards of black velvet 24 inches wide, ¾ yards of embroidery 6 inches wide, ⅜ yards of tucked chiffon for chemisette, ½ yards of white broadcloth for piping and revers. Coat cut in 12 pieces. Skirt cut in 3 pieces. Price, 50 cents for coat or skirt.



1972

No. 1972.—DISTINCTIVE and French model in gobelin blue silk cachemire with a simple trimming of cording of satin of the same shade, and the round neck finished with a turnover collar of fine embroidered mull. The waist is cut with the new drop shoulder-line to which is attached the long sleeves pointing deeply over the hands. The skirt is cut on simple lines with a raised waist-line and a deep yoke to which the skirt flounce is slightly fulled. A cording of gobelin blue satin outlines the seams, and also forms a simple but effective braiding on the waist. The model requires, in medium size, 4½ yards of material 36 inches wide. Waist cut in 5 pieces. Skirt cut in 6 pieces. Price, 50 cents for waist or skirt.



1987

No. 1986.—GOOD style suit of navy blue zibeline trimmed with black satin shawl collar and turn-back cuffs. The coat fastens low to one side and features the newest lines in the wide panel back with seams running over the shoulders and continuing down the front with stitched outline. The skirt is cut with wide stitched panels front and back, the front one being raised over the under flounce, which is cut with lower side sections ending half-way in square buttoned tabs. Model requires, in medium size, 5¾ yards of material 50 inches wide, ¾ yards of satin 24 inches wide for collar and cuffs. Coat cut in 15 pieces including lining. Skirt cut in 5 pieces. Price, 50 cents for coat or skirt.

No. 1987.—CHARMING frock of crêpe météore with a high girdle sash of brocaded satin falling into a long fringed end at back. Ruffles of finely plaited lace finish the neck and fill in the bell-shaped sleeves. The only other trimming on the waist is the band outlining the



1988

arms. The gown slips on over the head and is girdled high at the sides and back. Bands of figured silk trim the round neck and short sleeves and border the skirt. The model requires 3¾ yards of crêpe de Chine 44 inches wide, 4 yards of figured silk 36 inches wide, 1 yard of braid for cordelière. Pattern cut in 6 pieces. Price, $1.



1956

side closing and formed of tiny buttons and cord loops of the material. The skirt is banded with a flounce of fur. The model requires 4¼ yards of crêpe météore 42 inches wide, 4 yards of lace ruffling, 2 yards of fur, 12 yards of satin cording. Waist cut in 7 pieces. Skirt cut in 3 pieces. Price, 50 cents for waist or skirt.

No. 1988.—EFFECTIVE gown of crêpe de Chine designed with seams over the shoulders and under the



1986



1929 1930 1931 1932 1933

No. 1929.—GOOD looking serge dress with an original trimming effect in satin and buttons down the front. The model requires 4 yards of 50-inch material, 1 yard of 24-inch satin. Pattern of skirt cut in 4 pieces. Pattern of waist in 7 pieces. Price, $1. Sizes: 14, 16, 18 years.



No. 1930.—SMART suit in reversible cloth. The coat closes to one side, and the four-gored skirt has a band at bottom. The model requires 2¼ yards of material 44 inches wide for coat, 3½ yards for skirt. Pattern of skirt cut in 6 pieces. Pattern of coat cut in 9 pieces. Price, 50 cents each. Sizes: 14, 16, 18 years.

No. 1931.—PRETTY frock with the new side sash arrangement. The model requires 4½ yards of material 40 inches wide, ½ yard of all-over for collar, 1¼ yards of satin for buttons and loops. Pattern of waist cut in 8 pieces.



1934



1935



1936

Pattern of skirt cut in 3 pieces, including foundation belt. Price, 50 cents for waist or skirt. Sizes: 14, 16, 18 years.

No. 1932.—FROCK of striped serge with satin trimmings. The deep hanging collar turns up at the corners in hood effect. The model requires 4¼ yards of 48-inch material, 1 yard of satin 24 inches wide. Waist cut in 8 pieces. Skirt cut in 6 pieces. Price, 50 cents for waist or skirt. Sizes: 14, 16, 18 years.

No. 1933.—ATTRACTIVE model in flounced skirt and belted over-blouse, which is in large armhole effect. The model requires 4½ yards of material 40 inches wide, ⅜ of a yard of batiste. The high-waisted skirt opens on the left side with seams over hips. Waist cut in 9 pieces. Skirt in 7 pieces. Price, 50 cents each. Sizes: 14, 16, 18 years.



1937

No. 1934.—TAILORED costume of serge and plaid with a new belted over-blouse effect and deep gauntlet cuffs. The model requires 3½ yards of serge 44 inches wide, 1½ yards of plaid 44 inches wide. Pattern of blouse cut in 10 pieces. Pattern of skirt in 5 pieces, including high-waisted belt foundation. Price, 50 cents each. Sizes: 14, 16, 18 years.

No. 1935.—CHARMING gown of velveteen buttoning over the shoulders, girdled high with a cordelière and finished with lace collar and cuffs and a band of skunk fur on the skirt. The model requires 3¾ yards of 36-inch material, 2 yards of fur, 1½ yards of lace 5 inches wide. Pattern cut in 5 pieces. Price, $1. Sizes: 14, 16, 18 years.

No. 1936.—WELL-CUT suit of cheviot closing low with wide revers and belted at the sides. This model requires 4¾ yards cheviot 52 inches wide. Pattern of skirt, including high-waisted foundation, cut in 5 pieces. Pattern of coat cut in 10 pieces. Price, 50 cents for coat or skirt. Sizes: 14, 16, 18 years.

No. 1937.—DAINTY gown of chiffon cloth trimmed with bands of insertion outlined with Valenciennes. The model requires 4¾ yards of 44-inch material, ⅝ yards of satin for girdle, 2 yards of wide, and 5½ yards of narrow insertion, 12 yards lace edging. Waist cut in 9 pieces. Skirt cut in 7 pieces. Price, 50 cents each. Sizes: 14, 16, 18 years.

No. 1938.—DANCING frock of pink charmeuse designed with flounces in pointed outline. The model requires 5½ yards of 44-inch material, 12 yards cord piping, 1½ yards chiffon for fichu. Waist cut in 6 pieces. Skirt cut in 6 pieces. Price, 50 cents each. Sizes: 14, 16, 18 years.



1938



1881



1883

1989

1991

1990

1882

No. 1881.—ATTRACTIVE one-piece dress of burnt almond colored lansdowne with pipings, loops and girdle of the same shade of satin and buttons of black velvet. A high collar of deep écru net completes this smartly severe costume. The materials required to make the waist are 1⅞ yards of goods 44 inches wide, ½ yards of satin for piping, loops and belt. Pattern cut in 7 pieces. The materials required to make the skirt are 3¾ yards of 44-inch material, ¼ yards of satin for piping and loops, ⅞ yards of belting for girdle foundation. Pattern cut in 4 pieces. Price, 50 cents for waist or skirt.

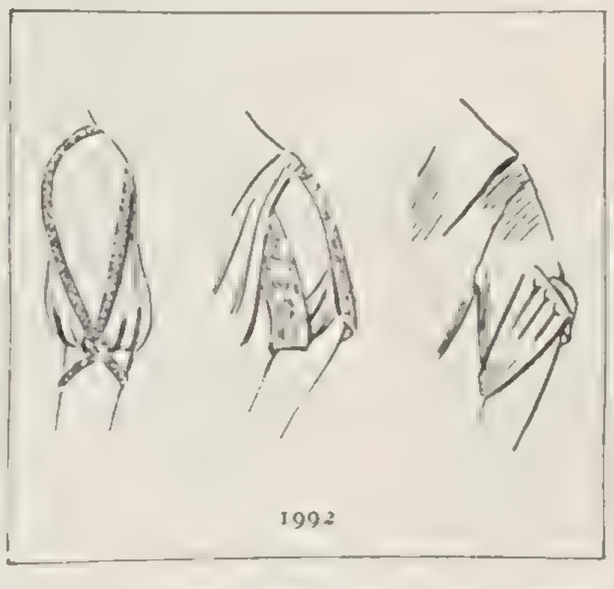
No. 1989.—TRAINED tea gown of charmeuse with embroidered bands and lace sleeve flounces. The sleeve caps are cut with the gown, which is girdled high under the arms and trimmed with embroidered bands. The skirt has a front panel and trained back section. The model requires, in medium size, 4¾ yards of charmeuse 44 inches wide, ¾ yards of lace edging 6 inches wide, ¼ yards of lace 2 inches wide. Pattern cut in 10 pieces. Price, $1.

No. 1990.—FITTED princess lining which may be cut for round, square or low neck and high or raised waist-line; also sleeves marked for different lengths. The model requires, in medium size, 6½ yards of taffeta 24 inches wide or 4¼ yards of satin or fine batiste, 36-inch material. Pattern cut in 8 pieces. Price, $1.

No. 1883.—EFFECTIVE costume of brown velveteen combined with tucked brown chiffon over white, finished at the neck with a frill of finely plaited net. The materials required to make the waist are ⅝ yards of plain goods 36 inches wide, 2 yards of brown chiffon 45 inches wide, and 1 yard of white chiffon, ¼ yards of satin 36 inches wide cut on the bias for the girdle. Pattern of waist cut in 5 pieces. The materials required to make the skirt are 2¾ yards of the plain goods 36 inches wide, 1¼ yards of brown chiffon 45 inches wide, ¾ of a yard of white chiffon, ⅞ of a yard of belting for girdle foundation. Pattern of skirt cut in 7 pieces. Price, 50 cents for waist or skirt.

No. 1991.—GRACEFUL négligée of crêpe de Chine with high-waisted bodice of all-over lace and wide band of lace on skirt. The model requires, in medium size, 4 yards of crêpe de Chine 42 inches wide, 2¼ yards of all-over lace 18 inches wide, 1½ yards of ribbon 4 inches wide. Pattern cut in 6 pieces. Price, $1.

No. 1882.—DISTINCTIVE frock of blue crêpe météore combined with blue and white striped silk and finished with a high collar of écru point Venise lace and a girdle of black velvet.



1992



1993

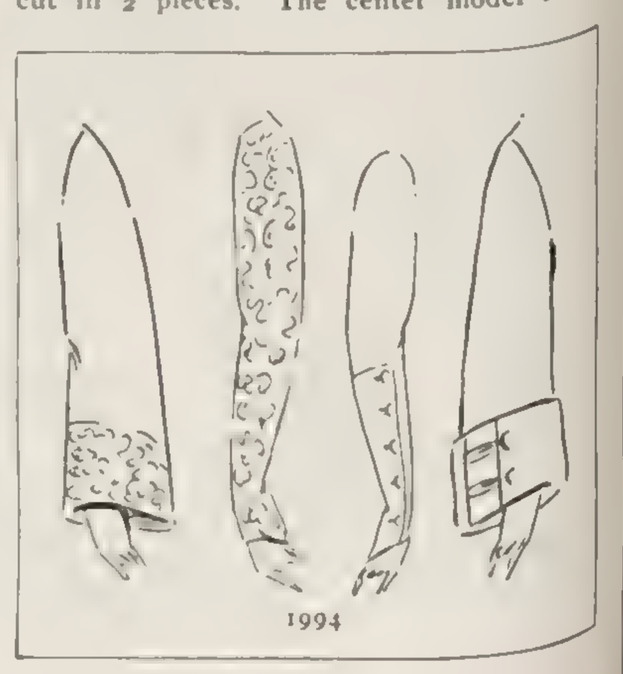


1995

The materials required to make the waist are 1½ yards of material 54 inches wide, 1¼ yards of the striped material 36 inches wide, ½ yards of all-over lace 20 inches wide, ½ yards of velvet for girdle, buttons and piping. Pattern of waist cut in 7 pieces. The materials required to make the skirt are 2½ yards of material 54 inches wide, 1¼ yards of striped material 36 inches wide, ⅞ yards of belting for the girdle foundation. Pattern of skirt cut in 5 pieces. Price, 50 cents each.

No. 1992.—SET of sleeves for evening gowns. The left hand model is designed in chiffon cloth 45 inches wide and requires ½ yards with 3 yards of insertion 1¼ inches wide. The pattern of the sleeve is cut in 3 pieces. The center model is of satin 36 inches wide, of which ½ a yard is required with ⅛ of a yard of embroidered banding 3 inches wide. Pattern cut in 4 pieces. The right hand cut gives a sleeve designed in charmeuse 44 inches wide and requires ¾ of a yard. Pattern cut in 4 pieces. The amounts of materials given are for two sleeves. Price, 50 cents each.

No. 1993.—SET of three sleeves. Left model of crêpe de Chine with pin tucks at elbow, requires ½ yards 44 inches wide, ⅝ yards of banding. Pattern cut in 2 pieces. The center model is of



1994



1974 1975 1976 1977

serge 44 inches wide with ½ yard of satin 24 inches wide for the cuff and 1 yard of trimming band, ½ yard of lace for frill. Pattern cut in 3 pieces. The model at right requires ½ yard of net 40 inches wide and ½ yard of trimming for cuff band. Pattern in 2 pieces. Price, 50 cents.

No. 1994.—SET of sleeves. The left model is a coat sleeve and requires ⅝ yard of broadcloth and 1 yard of trimming for band. Pattern cut in 3 pieces. Middle left sleeve requires 1½ yards of all-over lace 18 inches wide. Pattern cut in 2 pieces. Middle right sleeve requires 1 yard of 40-inch material and 10 buttons. Pattern cut in 3 pieces. The model at the right is a coat sleeve which requires ¾ yard of 40-inch material, ¼ yard of satin 24 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1995.—AN effective adaptation of the tunic style in old rose chiffon brocaded in velvet and soft satin of a matching shade. The model requires in medium size 2 yards of brocaded chiffon 42 inches wide, 4½ yards of plain satin 36 inches wide, 1¾ yards of lace insertion 2 inches wide. Waist cut in 9 pieces, including two-piece kimono lining. Skirt cut in 5 pieces. Price, 50 cents each.

No. 1974.—ATTRACTIVE dinner gown of night-blue crêpe météore with pointed collar and skirt trimming embroidered in black and dull gold. This model, in medium size, requires 4½ yards of 42-inch material, 1½ yards of all-over for the trimming. Pattern of skirt cut in 5 pieces. Pattern of waist cut in 6 pieces. Price, 50 cents for waist or skirt.

No. 1975.—BRIDGE toilette of shot taffeta in cherry and apricot colors with under-waist and side inserts on the skirt of dull metal lace. The model requires 4½ yards of 44-inch material, 2 yards of all-over lace. Pattern of waist cut in 7 pieces. Pattern of skirt cut in 4 pieces. Price, 50 cents each.

No. 1976.—SIMPLE dinner dress of white crêpe météore with cuffs and skirt trimming of broderie Anglaise over black velvet. The yoke of the waist and the sleeves are of black velvet. The bodice is cut in one piece with the front skirt panel, and joined to the side and back section of the skirt at a high waist-line, girdled with a dull gold cordelière hanging tasseled ends at either side in front. Model requires, in medium size, 2 yards of 44-inch material, 3 yards of velvet 24 inches wide. Pattern cut in 11 pieces. Price, $1.

No. 1977.—AFTERNOON gown of black taffeta. The quaint fichu is of fine net in old lace color. Small taffeta buttons trim the wide black velvet ribbon strip down the front. Puffings of taffeta border the skirt. The model requires, in medium size, 5½ yards of 36-inch material, 1½ yards of all-over lace. 2½ yards of velvet ribbon. Pattern of waist cut in 6 pieces. Pattern of skirt cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1978.—THE drooping shoulder cape designed as a smart variation of the fichu lines is featured in this striking model of taupe gray silk cachemire, with shoulder drapery and skirt trimming of black and white striped velvet. The vest portion is of white broadcloth outlined down the center with tiny paste buttons and a frill of écru Venise lace. The neck line is piped in black, and the high collar is of Venise lace. The long sleeves are finished with buttons and side ruffles of the lace. The model requires 4¾ yards of 36-inch material, 2 yards of striped velvet, ⅜ yards of all-over lace, 1 yard of lace edging. Waist cut in 9 pieces. Skirt cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1979.—GRACEFUL crêpe météore costume with skirt draped up in back, after one of the smartest effects in recent French importations. The bodice has a pointing yoke cut with an elongated shoulder line. A plaited lace ruffle finishes the neck, and the waist is girdled in black velvet. The model requires 5 yards of material 40 inches wide, ½ yards of velvet 24 inches wide for girdle, ½ yards of plaited lace. Pattern of waist cut in 8 pieces. Pattern of skirt cut in 5 pieces. Price, 50 cents for waist or skirt.



1978



1979

EFFECTIVE MODES IN SMART AFTERNOON FROCKS AND DISTINCTIVE STREET COSTUMES FEATURING THE FICHU WITH ITS VARIATIONS, AND THE NEW DRAPED BACK



1901 1902 1903 1904 1666 1905

No. 1901.—COMBINATION of square-yoked corset cover and drawers, the latter built o a yoke. The model requires 2½ yards of material 36 inches wide, 7½ yards of insertion, 4 yards of wide lace. Pattern cut in 6 pieces. Price, 50 cents.

No. 1902.—EMBROIDERED chemise of fine nainsook, cut with side seams and finished at the bottom with a flounce with a scalloped edge and embroidery. The model requires 2½ yards of 36-inch material. Pattern cut in 3 pieces. Price, 50 cents.

No. 1903.—EMPIRE chemise with yoke formed by lace medallions and belted high by ribbon-run insertion which also trims skirt flounce. The model requires 2¾ yards of 36-inch material, 1¾ yards of ¾-inch lace, 1¾ yards edging, 3 yards insertion, 11 medallions. Pattern cut in 6 pieces. Price, 50 cents.



1906 1907 1908

No. 1904.—COMBINATION corset cover and knickerbockers, which are fitted with darts at waist, joined by insertion. The model requires 2½ yards of 36-inch material, 6½ yards of insertion, 3 yards of edging. Pattern cut in 5 pieces. Price, 50 cents.

No. 1666.—SEPARATE shirt and drawers. The shirt is of fine handkerchief linen finished with embroidery and drawn up through eyelets with ribbon. It is cut long and slashed at the sides with rounding corners. The drawers are also slashed and the sides and the embroidered ruffles are caught up with rosettes of ribbon. The shirt requires 1⅞ yards of 36-inch material, the drawers require 1½ yards of 36-inch material. Pattern of shirt cut in one piece. Pattern of drawers cut in one piece. Price, 50 cents each.

No. 1905.—COMBINATION which takes place of corset cover and underskirt and does away with extra fulness at the waist. This model is designed on semi-fitting lines and closes down the front. The ruffle is beaded with insertion and finished with a double row of lace which also outlines the scalloped edges of the neck and sleeves. Model requires 2¾ yards of 45-inch material, 5½ yards of edging, ¼ yards of insertion. Pattern cut in 4 pieces. Price, 50 cents.

No. 1906.—NIGHTGOWN in Empire effect with square neckline and the baby waist trimmed with lines of insertion. Model requires 4 yards of 36-inch material, 4¼ yards of insertion, 3 yards of lace. Pattern cut in 9 pieces. Price, 50 cents.

No. 1907.—SEMI-FITTED corset cover with seams outlined with insertion. Model requires 3 yards of 36-inch material, 1¼ yards of 3-inch wide insertion, 5 yards of lace. 4½ yards insertion one inch wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1908.—DAINTY corset cover designed with a slight fulness at the waistline. The edges are embroidered in scallops and drawn up with ribbon run through embroidered eyelets. Model requires 1¼ yards of 36-inch material, one yard of beading ¾-inches wide. Pattern cut in 4 pieces. Price, 50 cents.

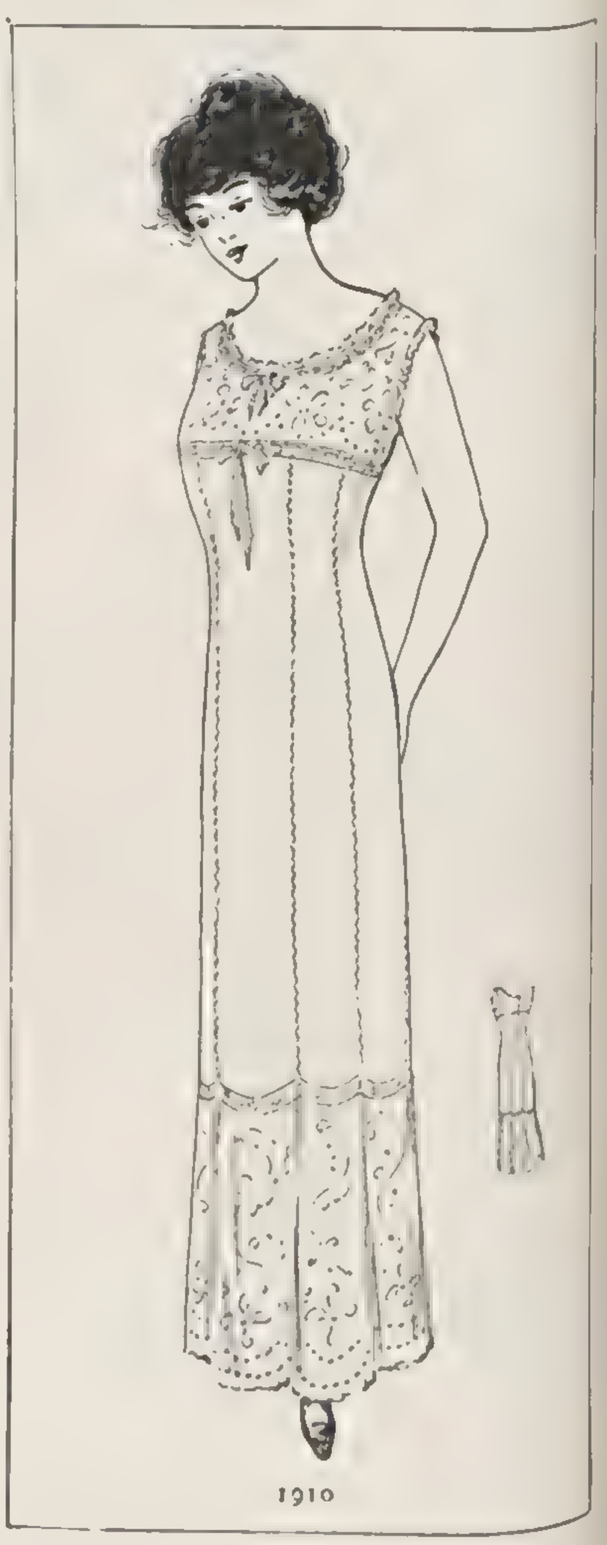
No. 1909.—NIGHTGOWN in long-sleeved model, with collar and cuffs and long side ruffle embroidered in a fine scallop. Dainty embroidery trims the flat turn-over collar. Model requires 4¾ yards of 36-inch material. Pattern cut in 6 pieces. Price, 50 cents.

No. 1910.—FITTED princess slip with yoke of all-over. Model requires 4 yards of 36-inch material, 2 yards of flouncing, ¾ yards of all-over lace or embroidery 24 inches wide, 2½ yards beading, 3 yards insertion, 2 yards of edging. Pattern cut in 8 pieces. Price, $1.



1909

GOOD STYLE LINGERIE IN DAINTY CONCEITS AND WELL-CUT DESIGNS TRIMMED WITH FINE HAND WORK AND GOOD LACE



1910



1980



1981



1982



1983

No. 1980.—EVENING coat of satin. Large revers in cascade effect and separate collar dropping to the waist-line in back. The model, in medium size, requires 5 yards of satin 36 inches wide, ⅝ yards of 5-inch lace, 2 yards of 10-inch lace, 1¾ yards of banding for girdle and collar. Pattern in 8 pieces. Price, $1.

No. 1981.—MODEL of Nattier blue silk cachemire with a draped girdle of black velvet and tiny black velvet buttons. The yoke and inset on the skirt are of Nattier blue chiffon banded in black velvet. The model requires 4½ yards of material 44 inches wide, ¾ yards of black velvet 24 inches wide for girdle and bands, ½ yard of chiffon. Pattern in 12 pieces. Price, 50 cents for waist or skirt.

No. 1982.—BLACK charmeuse frock with skirt trimmed on diagonal lines with fine tucking, black velvet bands and a box-plaited edging. The waist is cut in one piece with the sleeves and has a wide revers draping one side. The model requires 6½ yards of chiffon taffeta 36 inches wide, 12 yards of narrow black velvet, ⅜ of a yard of all-over lace 18 inches wide. Pattern in 10 pieces. Price, $1.



1984

CHARACTERISTICS *of* VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

CUT IN THREE COLORS.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

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PINNED PATTERNS. WAISTS, SKIRTS OR JACKETS, $1.00 EACH.—A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.

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SKIRTS, in belt measures from 20 to 36 inches, without foundation, $2.50; with foundation, $3.00.

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MISSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, $3.00; any part of costume, $1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, $1.00; guimpe, blouse or skirt, 50 cents.

NOTE.—We will send a full set of waist-linings and sleeves, in seven sizes, from 32 to 44 bust, cut in heavy paper, for $3.00; or in cardboard for $7.00.

No. 1983.—SUIT of blue homespun trimmed with fancy wide silk braid, caught at the side closing with two buckles run under loops of the braiding. Model requires 5½ yards of material 52 inches wide, 5¾ yards of white satin 24 inches wide for coat lining, 3¾ yards of braid. Pattern cut in 14 pieces. Price, 50 cents for coat or skirt.

No. 1984.—CHARMING evening wrap of chiffon cloth with quaint trimming of material shirred on cords. The wrap is cut in one piece with a seam down the back. The shoulders drape over into pointing sleeves finished with tassels of dull gold, which also trim the front points. The model requires 4½ yards of chiffon cloth 44 inches wide and 4 tassels. Price, $1.

No. 1985.—COSTUME of double-faced satin, showing a black surface and designed to display the facing of royal purple. High collar of Venise lace. The model requires, in medium size, 5¾ yards of double-faced satin 42 inches wide, 2 pieces of satin cord, 5 dozen buttons, ⅜ of a yard of all-over lace 18 inches wide. Pattern cut in 17 pieces. Price, 50 cents for waist or skirt.



1985





Modish hat of mole-colored felt, with facing and crown of dark blue velvet; aigrettes of black and mole color. From Compagnie Lyonnaise



Demure little bonnet of plaited blue silk, faced with tulle and trimmed with wide ribbon velvet of darker shade. Model from Jeanne

Two views of walking hat of white ratine faced in black velvet, with long ostrich plume of black and white. From Compagnie Lyonnaise



Large picture hat of black velvet and white tulle, showing the low-drooping brim and flat trimming. From Jeanne



Smart little afternoon hat in soft black felt faced with velvet, and displaying a large white aigrette. From Jeanne

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LONDON
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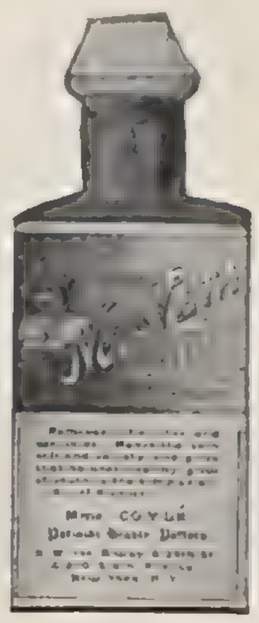
PHILADELPHIA
Walnut Street at 16th

Let Your Mirror Show You

how exquisitely your complexion will respond to Nova-Vita.

Nova-Vita makes the skin soft and velvety and gives a healthful glow to the complexion. It is highly beneficial in eliminating the cause of wrinkles, freshening the skin texture and imparting that natural loveliness most admired in women.

Before offering Nova-Vita for sale, I used the preparation in the treatment of a large number of my individual clients and the results were wonderfully satisfactory.



If your dealer does not carry Nova-Vita, a generous bottle will be sent you postpaid for $1.25.



"Stemless Psyche Knot"

Let me mail you a description of my unusual line of fine hair goods. The "Stemless Psyche Knot," the latest London and Paris craze, is worn as shown in this illustration. Only the finest grades of human hair are used. We import direct, selecting the textures that will please the gentlewoman.

This beautiful knot matched to your sample and sent prepaid for $12.00.

Madame Coyle

N. W. Cor. 34th St. & B'way
Macy's Corner
New York City



Old "Vernis Martin" fan picturing Belshazzar's Feast, in the Metropolitan Museum, New York



CONCERNING OLD FANS

Fluttering Ensigns of Coquetry Holding Within Their Fascinating Leaves the Whole of Human History in Miniature

IS the sovereignty of the fan, dainty weapon of coquetry which, having its origin in the beginnings of history, has held undiminished sway till its recent unexplained disuse, to be re-established? Even during its seeming eclipse there can be no doubt but that it has continued to hold supremacy in feminine favor. For while the fan has played many parts—regal, sacerdotal, militant, utilitarian—it has ever remained, as a famous Frenchman with fine intuition has defined it. the "sceptre of woman," and the chief ensign of love's sovereignty; and we may be sure that in that oldest of old gardens, when the youthful Adam awoke from the "deep sleep that fell upon him" and discovered that entrancing apparition by his side, he first encountered a roguish pair of eyes, half hidden behind the pinnates of a palm leaf.

The fan may be said to have slept for a season—the canker-worm of *sans-culottism* gradually destroyed during the Revolution the last of the great distinctive periods of dress of which this instrument formed no mean accessory. We may now congratulate ourselves upon the many signs of returning popularity of this dainty toy, which was indispensable alike to the toilet of the Grand Dame of the eighteenth century, and to that of her humblest serving maid. With a select few of the more highly placed personages, the interest in the fan has never waned, nor has its charm suffered among the more or less isolated collectors whose means allow of indulgence in the hobby of acquiring it in its ancient forms.

CHRONICLES OF GREAT EVENTS AND PERSONALITIES

May a charge of triviality be preferred against this instrument? "Oh, no," said Alma Tadema, "nothing that touches humanity so closely as does the fan can possibly be trivial." For it is this same human interest which constitutes its chiefest claim to our affection and consideration. What memories does it not call up—of Tasso and the object of his misplaced affection; of Madame de Maintenon and Le Grande Monarque; of La Pompadour and her triumphs; of Marie Antoinette and her joys and sorrows; and of the lurid scenes of the Revolution! Within its folding leaves we read history as in miniature, obtaining sidelights upon the great characters strutting upon life's stage during that fascinating period covered by the seventeenth and eighteenth centuries. The fan can never be wholly lost to us, since it shares immortality with Love, its creator.

It is in the seventeenth and eighteenth centuries that our chief interest centers. The change from the long-handled feather screens of the Elizabethan era, by means of which parents "slasht their daughters at the time of their besom discipline," to the folding fan as we know it, came with dramatic suddenness, despite that the development was complete. For there were small fans formed of the segment of a cockade inserted in a little handle, rigid, however, and painted with love scenes, which sold, as the curious Thomas Coryat, traveling in Italy, tells us, "for sums equivalent to an English Groat."

THE DÉCOUPÉ FAN—A VERY EARLY TYPE

It was some form of cockade that the effeminate Henry the Third of France carried, described by Pierre de l'Estoile ("Isle des Hermaphrodites," 1588) as sufficiently large to be used also as a parasol, and serving therefore the double purpose of cooling the air and preserving the delicate complexion of the king. One of the earliest types of folded fans is that in which the vellum or paper leaf is perforated with such elaborateness as almost to rival the finest lace, and mounted on either bone or ivory sticks. This type of fan is seen in the portraits of Queen Elizabeth painted about 1590, a fine example appearing in the Musée de Cluny.

This system of perforation (*découpé*) was carried later to its utmost limit in the fan forming part of the famous Juvinal collection at Paris. This leaf, the stick of which has long since perished, has become associated, probably erroneously, with the

(*Continued on page* 66)



Fan commemorating the opening of Blackfriar's Bridge. Owned by the Fan-makers' Company



Duchesse lace fan with ivory sticks, exquisitely carved, a fine example of the modern period


The woman who
realizes that the details
of her costume are the essentials,
appreciates that McCallum Silk
Hosiery is "different;" that it is not
merely silk hosiery, but the *best* silk hosiery.
McCallum
Silk Hosiery
Its richness of fabric and evenness of
weave distinguish it as the hose of
quality for women of discrimination.
By its moderate price and unusual
wearing qualities it places ele-
gance within reach of
every purse.
McCALLUM Silk Hosiery is the hosiery for all occasions, not special occasions only. To any costume it adds the completing touch. $1.00, $1.50, $2.00. At the best shops everywhere.
Matched mending silk in a guarantee envelope with every pair.
If you want to know why McCallum Silk Hose are selected by the best-dressed women, why they wear as well as lisle and cost but little more, send for our attractive booklet, "Through My Lady's Ring." Yours for the asking.
McCALLUM HOSIERY COMPANY
NORTHAMPTON, MASSACHUSETTS

Packer's Tar Soap

(Pure as the Pines)



The first essential to beautiful, healthy hair is a clean, well-nourished scalp. This is best secured and maintained by systematic shampooing with Packer's Tar Soap.

Why This Soap Aids Nature



Because it contains pure pine-tar, combined with other hygienic and cleansing agents adapted especially to the needs of the scalp.

Medical authorities advise women to shampoo once a fortnight, men once a week, with Packer's Tar Soap.

The Right Way to Shampoo



Wet the hair with warm water, make a lather of Packer's Tar Soap, and apply to the head. Then work the lather into the whole scalp with the finger tips. Rinse thoroughly, using warm water, graduating to cold; then dry.

Send To-day for a Sample



For 10 cents, silver or stamps, we will mail you a sample half-cake of Packer's Tar Soap; also our booklet, "How to Care for the Hair and Scalp."

THE PACKER MFG. CO.

Suite 87K, 81 Fulton St., New York



Ivory and gilt fan richly decorated in "Vernis Martin." Collection of Queen Victoria



Rare "cabriolet" fan in the collection of the Comtesse de Chambrun, Paris

(*Continued from page 64*)

quaint story of "La Pulce de Mademoiselle Desroches," in which a flea, perceived by Etienne Pasquer on the neck of the beauty at a gathering of wits at Poitiers in 1579, was immortalized in a series of poems in Greek, Latin, French, Spanish and Italian, published in Paris in 1582.

FAMOUS EXAMPLES OF THE "VERNIS MARTIN" FANS

Of brisé fans, having no leaf, but formed of a series of sticks held together at the circumference by a ribbon, those decorated by the method known as "Vernis Martin," celebrated in the verse of Voltaire, are at once the best known and the most sought after. The four brothers Martin, coach painters and sons of a tailor of the Faubourg Saint Antoine, Paris, in making experiments in the process of Oriental lacquering, discovered by accident a varnish exactly suited to the decoration of fans, which, though often imitated, has never since been rivaled.

The most famous example of this class of fan is that formerly owned by Queen Victoria. The elaborate decorations consist of a series of medallions, large and small, representing classical and pastoral characters and scenes—Flora, Ceres and Pomona in the center; the birth of Venus on the right; Bacchus and Ariadne on the left, etc. It was formerly in the possession of Marie Antoinette, and was procured for her late Britannic Majesty by the Queen of the Belgians. It is certainly the finest example extant. Her Majesty's unrivaled collection was divided at her death between her three surviving daughters, the Princess Christian, the Duchess of Argyll and Princess Henry of Battenburg.

"Vernis Martin" fans date from the early years of the eighteenth century. The one in the Metropolitan Museum is illustrated at the top of page 64. It is of a somewhat later date, but is a very fine example of the period. It shows an elaborate composition of many figures representing Belshazzar's Feast, the prophet appearing in the center.

ORIGIN OF THE TYPE STYLED "CABRIOLET"

The introduction of the cabriolet, a light two-wheeled carriage which obtained great popularity in Paris and was introduced in England by Josiah Child in 1755, gave the name to, and provided the subject for, a very distinctive class of fan, now become exceedingly rare. Horace Walpole, writing to his friend, Sir Horace Mann, in the same year, says: "All we hear from France is that a new madcap reigns there, as strong as that of Pantins was" (*Pantins Mechanique*, a performing figure worked by a string, which had already formed the subject of a number of fans). "This is *la fureur de cabriolets*—Anglice one-horse chairs, a mode introduced by Mr. Child. Everything is to be *en cabriolet;* the men paint them on their waistcoats, have them embroidered for clocks to their stockings, and the women, who have gone all the winter without anything on their heads, are now muffled up with great caps in the form of, and scarce less than, the wheels of chaises."

The peculiarity of this class of fan is that the leaf is divided in two parts, painted with Parisian scenes, etc., the cabriolet being freely introduced. The illustration given is of one of the finest examples, which was shown by the Comtesse de Chambrun at the great exhibition of fans at South Kensington in 1870. This specimen, it will be seen, has five cabriolets. A still finer fan, in the collection of the Dowager Marchioness of Bristol, has nine. Many, including one owned by Lady Northcliffe, have a single cabriolet only. The fever broke out afresh during the Revolution, and later, when the Incroyables had their incredibly slim cabriolets, and attenuated horses with tails cropped almost to the roots, the fashion was once more reflected on the fan.

THE EIGHTEENTH-CENTURY FAN SATIRIZES CURRENT EVENTS

The engraved fan of the eighteenth century was the fan of the people. It recorded current events and formed the popular newspaper of the period. It introduces us to the different pleasure resorts—Bath, for example; where we see Beau Nash strutting up the parade in all the glory of white beaver. It satirically sings the praises of "Malbrouk" (Marlborough), giving, with mock solemnity, on the right, the departure of the hero for the wars, with madame taking an affectionate leave; on the left, madame on the tower, with page bringing news of his death; and in the center, his tomb guarded by soldiers. On the back is a selection from a song popular throughout the century, and the refrain,

"Miron ton-ton-ton-miron-taine."

THE OLD BLACKFRIARS BRIDGE FAN

There was also a more expensive class of engraved fans, in which the coloring was executed with such finish and care as completely to disguise, in many instances, the engraved foundation. Many of these doubtless were sold as entirely hand-painted. The collector therefore will be wise to examine carefully any fans submitted for inspection, and even upon occasion to obtain the advice of an expert. Some were mounted on elaborately carved sticks, as in the interesting example in the possession of the Fan-makers' Company, shown on page 64. This commemorates the opening of old Blackfriars Bridge in 1769, a view of the bridge being carved on the stick. The leaf is decorated with an engraved medallion after Angelica Kauffmann, colored with such skill as almost to rival the finest miniature. The stipple engraving can, however, be detected by the use of a magnifying glass.

FANS PICTURING THE ASCENT OF THE FIRST AIRSHIPS

Of the two hundred different fans issued in praise of Napoleon, we have no space for a detailed description. It suffices to say that the amazing project for the invasion of England (1803) receives consideration; the channel is tunneled (in imagination); troops pour through it with cannon, ammunition and the different paraphernalia of war; while, above, a fleet of vessels on the sea and an army of balloons in the air invade the devoted island, balloons having received attention from the day on which Monsieurs Charles and Robert made their famous ascent from the Tuileries Gardens in 1783.

AMERICA NOT NEGLECTED BY THESE CHRONICLERS OF HISTORY

America also is not forgotten; thus we have La Bastide's project for the cutting of the Nicaragua Canal, a revival of a proposal which had been made as early as 1550. We have also (1778) a satire on the separation of America from England, the latter represented as a cow, with America in the act of sawing off its horns, Holland milking, the Powers of Europe in attendance, and "Jacques Rosbif" in despair; and later, much later, the George Washington fan, with portraits of the ten succeeding Presidents of the United States.



Modern feather fan with tortoise shell sticks. The handsomest fans in this style are only made to order



Eighteenth-century current-event fan satirizing the Duke of Marlborough. Collection of Miss Moss

There Is Beauty
In Every Jar

Improves Bad Complexions
Preserves Good Complexions



IN THE AUTUMN THE CLEVER WOMAN CAREFULLY GUARDS HER COMPLEXION

from the wind and cold that irritate and coarsen the tender skin

INGRAM'S MILKWEED CREAM is the cream preferred by those women who have tested and investigated.

It has unusual and quick-acting therapeutic properties. It tones, softens, and whitens the skin—soothes, and stimulates the youthful glow in the face of a woman.

MILKWEED CREAM is just smoothed gently into the skin with the finger tips. This should be done in the morning and before retiring. Vigorous rubbing, which tends to loosen the skin and cause wrinkles, is unnecessary.

MILKWEED CREAM is universally used by the famous beauties of the stage and is publicly praised and recommended by them.

MILKWEED CREAM sells for 50c. per jar.

VELVEOLA—The Milkweed Cream Face Powder

smooth, finely pulverized and exquisitely scented, also deserves a place on your dressing table with MILKWEED CREAM. Price 25c.

The purity and sweetness of the mouth is preserved by the use of

ZODENTA

INGRAM'S tooth-whitening, mouth-purifying dentifrice, prepared in both powder and paste form. Price 25c.

All of the INGRAM TOILET SPECIALTIES are of just one quality—THE BEST—and are sold at druggists or by mail on receipt of price.

The millions who know INGRAM'S MILKWEED CREAM find just as deserving in their field the other INGRAM SPECIALTIES—VELVEOLA and ZODENTA.

Let us send you a sample of whichever ones you have not yet put on your dressing table.

Write us to-day

FREDERICK F. INGRAM COMPANY
86 Tenth Street, Detroit, Michigan

MILKWEED CREAM



COLGATE'S
CASHMERE BOUQUET
TOILET SOAP

THE fragrance of an old-fashioned garden comes to you in each cake of this exquisite soap. Luxuriance of washing qualities and perfect purity of material are other reasons for its world wide popularity.

Paris itself makes no more worthy offering to my lady's toilet.

COLGATE & CO.
DEPT. 45, 199 FULTON STREET
NEW YORK

This dainty "Vogue Package" contains trial sizes of Ribbon Dental Cream, Cashmere Bouquet Talc Powder and Toilet Soap. Mailed on receipt of 12 cents in stamps.

ON HER DRESSING TABLE



A FACT not generally told of perfumes is that, like wines, they are known to a connoisseur by their vintage. At a certain smart chemist shop in London that enjoys the patronage of Queen Mary and her ladies, I was told the flower extracts of the year 1905 were the best that had been obtained in forty years. In that summer the sunshine and rain were so happily balanced that the roses and violets were of a very special fragrance, and as there has been no such favorable conditions since, the vintage of that date is highly prized.

HER MAJESTY'S FAVORITE SCENT A RARE ROSE

Of this particular culling is the perfume specially favored by her English Majesty—a rare rose odor that is not to be distinguished from the dewy freshness of the flower itself. An English violet, too, that is the product of this well-known and conservative shop is one of the truest flower scents imaginable. Nothing is more expressive of a frank, unaffected personality in a dainty woman than the use of these delicate, single flower odors; but the woman of more subtle mind, who loves to enfold herself and her belongings in the witching fascination of mystery and romance, will not care for these. She it is who will delight in a wonderful, clinging perfume that is a mingling of many odors wrought into one haunting sweetness as alluring as its soft Italian name.

GOOD FORM IN TOILET PREPARATIONS

These new extracts are a part of a series of toilet preparations now imported from England for the first time and which promises to create quite a sensation when it appears generally on the market. The array of these very high-class and delightful productions is quite imposing, even in its outward aspect, and while no undue amount has been devoted to externals, the taste, refinement and clear-cut English idea of "good form" shown in the boxes and bottles immediately convey a sense of satisfaction to those who appreciate these qualities.

One especially fine perfume is used throughout a whole list of articles. And to mark it to the eye, all the wrappings are of a rich tobacco brown, the color of cedar wood, the labels being white and brown in an especially high-class design, the ribbons brown, the stoppers covered with brown leather, except where they are of cut crystal, and even the tissue and wrapping paper being of the same shade, the large white and brown labels giving just this right relief. In fact, the housing of this series leaves nothing to be desired with those who appreciate the very best and most refined taste.

BATH CRYSTALS SATURATED WITH DELICIOUS FRAGRANCE

The bath crystals of this collection are of uncommon quality. They are absolutely saturated with delicious fragrance and give the water a most delightful consistency. Not only are they desirable from both these points of view, but as an invigorating influence on the whole system their effect is marked. The perfume comes out better in crystals than in powder, and that perhaps is the chief cause of their extreme popularity in England. Price, $1 a bottle.

BATH POWDER AND SOAPS OF SPECIAL MERIT

I predict an immense vogue for the bath dusting powder put up in the same perfume, as it does not clog on damp skin like some I could mention, or form a paste if the body be a trifle wet. This comes in large barrel-shaped brown boxes—very smart in appearance—and the powder is protected by rose-colored tissue paper. A word must be said as to the excellence of the soap of this series, which is especially fine, milled by hand, and in consequence richly fragrant up to the very last atom. The paste-like substance which forms the finished cake is ground up with the perfume, so that no one part is more odorous than the other. In some of the cheap scented soaps the whole cake is merely dipped in perfume after being finished, and in consequence only throws out scent for the first few times of using. The lather is rich and abundant, though the soap is so well tried out that it lasts for a long time. Price, 75 cents a cake or $2 the box of three.

AN EXCELLENT FACE POWDER

Another remarkably good preparation is the face powder—fine to absolute impalpability, just like down for softness and adhering persistently to the skin because of a new element brought into its composition. This is one of the very best face powders I know of and sells for $1.50 a box. The tints include cream, white, cream pink and pink. Each of some dozen or more other preparations is equally worthy of the especial mention which space does not permit me to give here.

PARIS FASHIONS

(*Continued from page* 31)

buckled to match, strapped the slight fulness of her sleeves above the wrists. I saw her, for the shortest space of time, wearing a neckpiece, formed of a strip of black fur, fastened at one side under the biggest, the smartest, bow of white grosgrain ribbon ever privileged to mortal. But how perfectly fascinating it was! framing one side of her head and face, balanced on the other side by the drooping brim of her immensely wide hat of white silk beaver. For trimming this had a band of black fur circling the low crown, held at one side by a great black velvet rose. The heat of the sun, that shone with summer fierceness that day, caused her to soon discard her fur accessory to a charming costume.

THE FRENCH INTERPRETER OF SLENDER LINES UNDAUNTED BY RUFFLES AND FRILLS

Costumes of changeable taffetas, that smart Frenchwomen will wear till the beginning of November, were also worn that day by several pretty women. With frilled skirts and sashed or belted coats, they had an enchanting air of quaintness, for in spite of the ruffles that trimmed the short skirts, the silhouette remained close. How such a result is gained only the clever makers know. Such a gown, entrusted to an unskilled dressmaker, would make its wearer look like a tea cosy.

Toques and bonnets, made of the same silk, trimmed with feathers holding the same changing tones of color, top these dainty affairs, and the toilette is completed by an immense silk muff—frilled, puffed and shirred beyond belief, if described.

MADAME F.

WHAT SHE WEARS

(*Continued from page* 41)

MOUNTING FEATHERS ADORN MILLINERY IN STRIKING COLOR SCHEMES

Feathers are to soar and wave in mounting designs on the smartest millinery, and the plumes of the season are in shaded two-tone effects. A daring but beautiful color scheme was obtained in the ostrich plumes on a French model. The middle part of the feathers was in a bright cerise and the outer edges very full and fluffy, of a dark taupe. The effect given is of flame and smoke, the smoke color floating over the flame as the wearer moves, and giving the effect of fire playing through smoky haze.

WHITE WOOL ORNAMENTS FOR THE PARISIENNE'S WHITE HAT

One of the smartest conceits in millinery is the white wool trimming which has been so enthusiastically adopted by the Parisienne, and is especially effective on her flat hat of white felt in wide drooping shapes. White wool ornaments in every design are in favor for such hats. White flowers are of course smart. All manner of floral designs have lent themselves to inspired treatment in this effective white wool. But more original and unique are the wings in white wool, the ladder effects, cabuchons, buckles, bands and oddly shaped designs of no specific genus, which are all brought into play to adorn these sombrero-like hats as well as the huge round shapes which are not considered as setting on one's head this season unless they conceal the ears and leave the eyes coyly in retreat.

The Face Beautiful

and

CremeNerol

Mrs. Fiske

It gives me great pleasure to testify to the rare excellence of your CREME NEROL. It is an unsurpassed preparation. Also I am glad to speak of your thoroughly scientific understanding of facial treatment. Your system and the results of your work are perfect.



Mrs. Fiske



Julia Marlowe

It is gratifying to me to recommend CREME NEROL as a most agreeable cleanser and food for the skin, and to endorse without reserve Mr. Pullen's method of facial treatment.

Julia Marlowe



Billie Burke

I have used your CREME NEROL and appreciate its rare qualities. I gladly recommend its use to others.

Billie Burke



Maxine Elliott

CREME NEROL came at an opportune moment when I was reviling some of the drugstore brand, and yours seemed even more delightful than ever in comparison.

Maxine Elliott



Margaret Anglin

I did not think it possible for you to make your miraculous CREME NEROL more wonderful than it was, but the fast quantity you sent seems beyond anything you have yet done. After three years' use I should be lost without it. It has spoiled me for any other.

Margaret Anglin

The efficacy of Creme Nerol does not depend on what I *say* Creme Nerol *is*, but on what Creme Nerol actually *does* for those who use it.

Their testimony is of real value to you who desire to use only the choicest, the most efficacious and the most delightful toilet requisite it is possible to produce.

My life work consists in the treatment of the face. My most satisfied and enthusiastic clients are the greatest living artistes.

What Creme Nerol is

CREME NEROL is a combination of the very purest imported oils, and every jar is prepared under the personal supervision of Mr. Pullen, who is a face specialist.

It is a delicate blend of oils and other healing and nourishing agents of proved therapeutic value to the complexion.

Not a drop of preservative or an atom of harmful ingredients enters into its composition, and it most positively will not promote the growth of hair upon the face.

What Creme Nerol does

Used as directed, the tonic effect of CREME NEROL upon the relaxed facial muscles and the attendant flabby condition (the cause of all lines and wrinkles) is most pronounced. It softens, whitens, refines and beautifies with nature's most efficacious aids the sallow, rough or impaired complexion.

As a cleanser of those minute safety valves of the skin (the pores) it is unequaled.

CREME NEROL gives perfect protection to the skin under all weather conditions, and is particularly recommended to automobilists.

Mailed to any address on receipt of price, $1.00 the jar

CREME NEROL is NOT sold in department or drug stores, being freshly made on order and obtainable only of

Forrest D. Pullen

FACE SPECIALIST

318 Lewis Ave., Brooklyn, N. Y.

IN PREPARATION

On and after November 1st, I will have ready an artistic and valuable brochure, describing the various other Nerol preparations and their uses. Profusely illustrated. Application for copies may now be sent in and they will be filled in the order of their receipt. Gratis.



Copyright by Foley

Luisa Tetrazzini

I am pleased to assure you that after having used your CREME NEROL I find it excellent and take pleasure in recommending it.

Luisa Tetrazzini



Mabel Taliaferro

The CREME NEROL made by you has been used with the greatest of pleasure. It is quite the most delightful cream I have ever used and I hope it will meet with the greatest success—it deserves it.

Mabel Taliaferro



Geraldine Farrar

I am very glad to express my complete satisfaction with the delicious CREME NEROL made by Forrest D. Pullen. It has my hearty and sincere recommendation.

Geraldine Farrar



Frances Starr

CREME NEROL is exceptional both as to quality and results. It is superior to any facial cream that I have ever used, and I take pleasure in recommending it.

Frances Starr



Julie Opp

I find your CREME NEROL most delightful. It is most soothing and softening to the skin. It is one of the best I have ever used.

Julie Opp



The cruel Summer sunburn must be removed at once, if you wish to look your best at the social events of early Winter. Order today a bottle of

Gouraud's

ORIENTAL CREAM

and be happy in the knowledge that the sun and wind of August can leave no permanent trace upon your complexion.

Sunburn, tan and weather marks of every kind disappear like magic under the beneficent action of this standard toilet preparation. Your grandmother used **Gouraud's Oriental Cream,** and you cannot do better than follow her example.

It is a comfort to know that every reliable druggist keeps **Gouraud's Oriental Cream** in stock, so that a telephone order will bring a bottle direct to your home. Or if you prefer, we will send you a bottle direct upon receipt of $1.50.

A Soft Velvety Sponge

for applying **Gouraud's Oriental Cream** is necessary to secure the best results. Too much care cannot be taken to have a soft, firm sponge of close texture that will apply the cream smoothly and evenly.

Dr. T. Felix Gouraud's
Oriental Velvet Sponge
is specially imported for us from the Adriatic sponge-fisheries and represents the highest grade of sponge obtainable. Full directions for use come with the sponge, which is packed in a dust-proof box ready for use. Price, 50c. each.

Send ten cents in stamps for a book of

Gouraud's Oriental Beauty Leaves

This charming little booklet of perfumed powder leaves may be slipped into the purse, and is amazingly refreshing after exposure to wind, dust and dirt.

FERD. T. HOPKINS, Proprietor
37 Great Jones St., New York



An old lace shawl, such as our grandmothers wore, *can be utilized to advantage in the present modes*

The PRACTICAL USE *of* LACE

How Rare Old Lace May be Utilized for Gowns, Theatre Caps, and Fetching Little Tea Aprons

THE woman who possesses heirlooms of rare old lace is considered very fortunate to-day, yet even the most priceless example is of little use without the knowledge of how to use it, for costly old lace, while most exquisite as a trimming if cleverly applied, is quite hopeless when used without discrimination.

Our grandmothers, and their grandmothers, too, looked upon a lace shawl as the hight of elegance and becomingness, and there are many of these exquisite things laid carefully away in old chests. But this is only the case in America, for the thrifty Frenchwoman has discovered that, with the present long-line and hipless fashions, it is possible to make an entire dress out of a single shawl. The three-cornered lace shawl of black thread, white llama, or any one of the lovely styles of the days of crinolines may be utilized most charmingly in the manner illustrated in the accompanying sketches.

TWO GRACEFUL COSTUMES FASHIONED FROM AN OLD LACE SHAWL

The small figure on page 72 shows the simplest manner of draping. The shawl is centered in front, and the middle point is placed at the bust or at the throat, that is, at the correct hight to allow the shawl to reach the bottom of the dress. The two long bias sides are then brought together wherever they meet easily in the back, and are joined to within a short distance of the ground. The two points then separate and form the fashionable "fish-tail" train.

The sketch on this page shows a second manner of draping. In this one end of the shawl is fastened at the right shoulder and the lace swathed around the figure and brought forward under the arms to the front. The long biased sides are joined together.

AS A FICHU OR PELERINE

There are also many possibilities in the softly draped designs that are well adapted to the use of a lace shawl—the draped tunic effects, for example. Wherever the lace is very filmy it may be used as a draped fichu, or in any of the pelerines that are so fashionable just now. It is always possible to use the shawl without cutting it. A rare old lace shawl is one of the few things that cannot be bought to-day, and it would be a crime indeed to cut it.

CRUDE COLORS SHOULD NOT BE EMPLOYED AS A FOUNDATION

The foundation for such a costume may consist of various fabrics. White satin or moiré antique is very handsome, and changeable taffeta in pastel tints or mother-of-pearl pink is also lovely. Only white, or very soft colors, will bring out the full beauty and delicacy of the lace; a crude color should never be employed. Paris is now using a bizarre foundation of white English eyelet embroidery in a very pronounced pattern under white lace.



The lace shawl is here shown swathed around the figure in bias fashion

TRANSFORMING A SHAWL INTO A FASCINATING MANTEAU

The lace shawl may also be fashioned into a manteau. A graceful and beautiful example of this shows a black thread lace shawl over changeable white and silver taffeta. Draped at the shoulders to bring the center-point about as low as the knee in the back, the long ends are knotted into large, soft rosettes in the front, thence falling straight down as stoles. A band of ermine follows the outline of the shawl, and strips of black skunk fur trim the hood-like collar and the arm vents. The lining is of pink and gold brocade, and heavy white silk cord finished with gold tassels fastens the neck.

UTILIZING FLOUNCINGS AND RUFFLINGS

Much easier to adapt to costume requirements than the shawl are flouncings and rufflings of lace, for the manner of using these is shown on many beautiful Parisian designs. This is a season of lace par excellence, and every kind is favored by fashion—from macrame, made out of whipcord, to the filmiest shadow styles. Every color is represented also—black, white, every degree of cream color, gold, silver, and, indeed, nearly all the colors of the rainbow. Broad flouncings from ten to thirty-six inches wide are generally laid straight around the skirt, with little

(*Continued on page 72*)



This New Prime Uncurled Plume,
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These exquisite plumes are Fashion's latest decree. Already the fashionable Parisiennes are wearing them more than any other style of feather. Notice the extra width of these magnificent plumes. *The flues are not knotted or willowed,* but are originally and naturally this wonderful width. This grade of feather is so rare as to be almost unknown.

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2200—Dress of Nainsook; yoke with insertion of lace and embroidery, finished with fine tucks; lace on neck and sleeves; skirt has tucks, insertion of lace and embroidery, with lace-edged ruffle $1.85

2201—Long Dress of Lawn; yoke of fine embroidery; lace on neck and sleeves; skirt has tucks, insertion and lace-edged ruffle $2.25

2351—Cloak of Cashmere; cape trimmed with embroidered dots, narrow ribbon and silk braid; interlined, lined with sateen. $4.75

2355—Cashmere Cloak; cape embroidered and edged with scalloping; interlined with wadding, lined with sateen $7.00

382—Faille Silk Cap, tucked revere, edged with machine embroidery, mull ruche, wide silk ties; 6 mos. to 3 yrs. $1.55

394—Cap of Grosgrain silk, shirred revere, ribbon bows, silk ties; 8 mos. to 2 yrs. $1.35

Inspection of our new Fall Styles in Misses', Girls'
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317-323 E. 34th St., N. Y.



Deep lace flouncings are utilized to trim this Empire gown, also to form the yoke and cuffs

(*Continued from page 70*)

or no fulness, and about midway between hem and band. The same widths are used on the waist in fichus, pelerines, berthas or boleros.

The narrower widths are used on the skirt in clusters of three or more, with quite decided fulness. Sometimes they form a cluster only at the hem, and again they wind in spiral style completely around the skirt. One of the favorite methods in Paris for using flouncings of all widths is as an outline to the *tablier* fronts. The flounces usually begin near the center of the front breadth, at the hem, and sweep upwards in a graceful curve, reaching the waist-line near the back. Sometimes two, or even three, overlapping flounces are used in this manner. A novel manner of using the narrow lace flouncings is to put them on without fulness straight around the skirt in overlapping tiers that reach above the knee. Where heavy lace is used in this manner the edge is nearly always trimmed with narrow fringe.

COMBINING LACE WITH A CLOTH GOWN

The sketch at the top of this page shows a gown of soft olive-green cloth made with a very scant and rather long skirt. The Empire tunic has a unique peasant shoulder yoke and a long tablier front, cut in one. The entire gown is trimmed with deep flouncings of old black silk guipure lace, which also fills in the V at the front of the bodice, and is laid plainly around the sleeves in the style of a deep, pointed cuff. The use of lace on cloth or velvet gowns is one of the newest Parisian fancies. The effect is very rich and out of the ordinary when the right sort of lace is combined with the right cloth in exactly the right color. As a rule the heavy, rather open laces look their best on cloth or velvet.

Either point de Venise, Irish lace, or point Duchesse could be used for trimming the gown shown above, although the original design is developed in green and white changeable silk voile, trimmed with point d'Alençon.

BODICE APPLICATIONS OF LACE

A decided preference for double, and in many instances triple, ruffles of lace is shown in many of the new waist designs. Long sleeves have a large cavalier cuff, with ruffles not only around the wrist but also up the opening in the back. Long, bell-shaped sleeves have undersleeves trimmed with ruffles of very narrow lace, or single ruffles of very deep lace—the "bell" must be entirely filled with lace ruffles of some kind. Elbow-length sleeves show the charming old-fashioned "falling" ruffles reaching from the elbow almost to the wrist, and some new designs in elbow sleeves show turned-up cuffs headed by lace ruffles. There is a most unusual opportunity for the appropriate use of real lace ruffles with the brocades, velvets and satins of regal magnificence that are to be such a feature this winter. One needs only to study the pictures of one's ancestors and then sew on lace galore.

MOST FETCHING CAPS FASHIONED FROM LACE HANDKERCHIEFS

Even lace handkerchiefs share fashion's favor, but in a manner rather out of their own line, for they form the foundation of some of the most exquisite *baretta* models. One style shows the small center of the handkerchief entirely covered by an embroidery of pearls, and each corner caught up beneath to a round under cap of gold lace and fastened by a long tassel of pearl beads. Again, the handkerchief is wired and turned back high and square from the face in the Dutch style, with a broad band of embroidered black velvet passing over the head and ending in large rosettes of black velvet, from which depend elaborate beaded ornaments that completely cover the ears. The round lace handkerchiefs are simply put upon the foundation of frilled lace, generally gold or silver, and have the plain center covered by some sort of jeweled or beaded ornaments, which generally have pendants that hang outside the edge of the cap.



Shawl draped to form a fish-tail train

THEATRE CAPS MADE FROM COLLARS AND PARASOL COVERS!

Round lace collars are used to make mob caps, needing very little change beyond gathering the center and putting ruffles of crêpe lisse under the edge. A theatre cap is made of a large, round lace collar without any crown. Carriage sun-shade covers of lace can be deftly fashioned into the most charming *barettas* and mob caps. As they come most often in black there is generally a lining, either of white, gold or very brilliant colored silks.



A spiral arrangement of old lace ruffling, caught at the side in a fluffy bow, makes a fetching model

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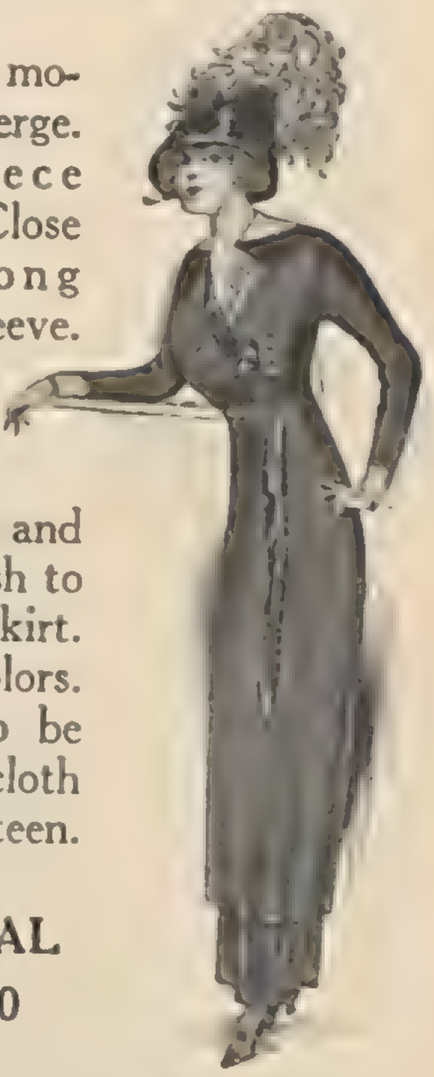
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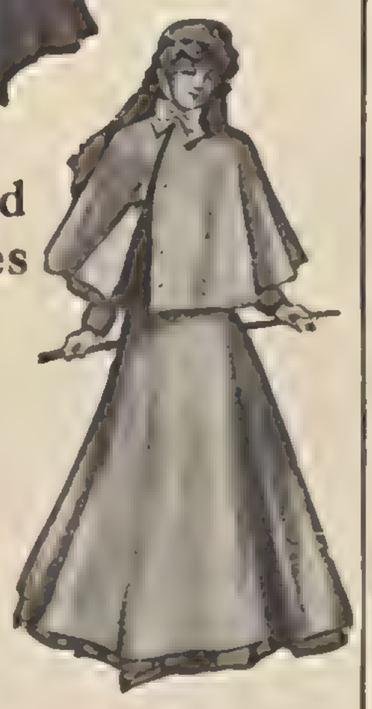
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Hand Made
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Crepe de Chine, $35.00
Crepe Meteor, - $38.00

Very elaborately hand embroidered throughout; six inch fold of silk velvet at bottom; undersleeves and neck of fine white net; silk lined to waist in heavy taffeta; special lacings permit a simple adjustment of size; opened both front and back.



Prompt Service By Mail

If you send check or money order for either of the above amounts, stating size and color desired, the gown will be forwarded immediately to any part of the country.

Catalog 2-V will be sent free for the asking. It describes in full many new street gowns, afternoon and evening frocks, evening wraps, hand-made negligees, etc.

Personal Inspection Invited.

THE LOTUS
42 WEST 39th ST., NEW YORK
Off Fifth Avenue

SEEN *in the* PARIS SHOPS

(*Continued from page 37*)

where one certainly does get bargains, both in lace and in blouses, for the man who keeps this little shop carries quite a large stock of model lingerie dresses and waists, which sell at ridiculously low prices. For instance, if one is lucky enough to find something to fit, one may often secure an exquisitely embroidered waist for $3 or $4, and elaborate lingerie dresses range from $10 to $35.

In laces one finds beautiful fine Valenciennes insertion, in curved or straight edges, 2½ inches wide, for 28 cents a yard; rich, heavy, 4-inch-wide Irish sells for $3.40; 1½-inch-wide Irish in lattice back with rose design for 38 cents; plain lattice insertion 1 inch wide for 15 cents a yard. A good-looking wide insertion may be had for 50 cents, other pretty Cluny insertions and edges from 20 cents a yard up. He has also a good assortment of embroideries, and all in the store is of splendid value and moderate in price.

SHOPS FOR BLOUSES

Each of the many shops which make a specialty of blouses seems to present a more tempting assortment than the shop before. The two blouses illustrated on page 37 come from a place which specializes not only in the hand-made lingerie waists, but in made-to-order blouses of silk, chiffon and net, at most reasonable prices.

Sketch No. 27 shows a waist of navy blue chiffon made over white chiffon. Tucked pieces of the blue are inserted in deep points on either side the front, and a square piece of taffeta handsomely embroidered by hand forms a little vest below the narrow white yoke, which is trimmed by crochet buttons of blue. The waist is, of course, entirely made by hand, and sells for $20.

DELIGHTFUL LINGERIE OF IRRESISTIBLE APPEAL

Dainty hand-made, hand-embroidered lingerie is a joy to every woman, but the prices for such articles are so high in America that but few of us are able to indulge in that luxury. Here in Paris, however, it is quite different, and at many of the little shops one can get hand-made chemises with tiny pin-head tucks, and neck and arm holes trimmed with narrow Valenciennes lace, for the small sum of 68 cents. The illustrations on page 37 show two sets, of nightgown, chemise and drawers, which cost $5 and $9 each. Sketch No. 29 shows a set for $5 which is made of sheer batiste and embroidered in a pretty eyelet-work design. Tiny scallops, all by hand, finish the sleeves of the nightgown and the ruffles of the drawers. For $5 this certainly is a bargain.

The other set, illustrated in sketch No. 28 and priced at $9, is made after the same model, but the material is finer and instead of eyelet work it is embroidered in cunning little wreaths and vines. In both sets the drawers are the wide skirt model, and the ruffles in addition to the scalloping have a little design worked in each corner.

Pretty combinations, corset cover and skirt drawers combined, sell for $3.65 a pair. The drawers are cut circular, scalloped and embroidered in a wreath pattern. The corset cover is full in front but tight fitting in the back, and is attached to the drawers by an inch-wide ribbon beading.

ARTIFICIAL JEWELRY

The artificial jewelry of Paris has a unique charm, and though as a rule the wearing of jewels that are not real is in very bad form, there are yet certain things which are always in good taste, especially when they are as perfect and as artistic in design as is much of the jewelry which dazzles the eye of the wanderer along the Rue de Rivoli, Rue Castiglione and the Boulevard des Capucines. Take for example the long bar pins which are worn to hold the wide side ruches of the blouses in place. They are a fad of the moment, and are not worth the tremendous price which they must of necessity cost in real. At one store they have some really beautiful designs in these pins, in imitation diamonds, sapphires and topaz. For $3 one can get a long diamond bar, exquisitely set in heavy silver, with the stones graduating from a large center stone to moderately small stones at either end. A pin somewhat shorter and of sapphires, rubies, or topaz, but with the same rich setting, costs but $2.40. This same little store carries a large assortment of very artistic rhinestone fillets for the hair. One of these fillets, composed of a wide band of brilliants, with two large solid circles of the rhinestones at either side of the center, costs $9, and may be worn as in the illustration, at the back, below the twist of hair, or as a true Greek fillet—in front. See sketch No. 26, page 37.

A simple fillet of cut jet beads shows two narrow bands of the beads joined together on either side of the front by bars crossed diagonally. It is simple and effective in design and costs but $1.60.

Another tiara of jet is formed of heavy, square jet beads, above which is an intricate design of smaller beads, and the whole is surmounted by eight large balls of cut jet. A very elaborate and very smart ornament. Price, $8. See sketches in No. 26.

In addition to these articles in rhinestone and imitation jewels, they have, as well, a great assortment of jet bags, bracelets, chains and fillets, all of which are so popular at the present time. A jet bag made of the heaviest, best quality of round jet beads, and lined with black satin, sells for $8. This bag is identical in shape with the bag of knitted gold previously illustrated, and is gathered at the top by a heavy cord of black silk, which is run through small rings of the jet.

GENUINE ANTIQUE FURNITURE

At a well-known antique store I saw a beautiful inlaid mahogany desk of the Louis XV period. The wood was a choice piece highly polished, and the slender legs and side pieces were ornamented by heavy carved brass decorations. It was a genuine antique beyond doubt, so that the price of $48 was not exorbitant. Here was shown also some fine bureaus of the period of the First Empire, all in excellent condition and selling from $55 to $60. The same store had some fine pieces of old porcelain and old carved ivory, and if one wishes to pick up something curious and old, one cannot do better than to visit this little shop.

PRINTS AND ETCHINGS

Shops for prints and etchings have a most irresistible charm, but it is sometimes difficult to know just where to go. Across the river on the quais made famous in fiction by the descriptions of the stalls for the vendors of second-hand books, there is a shop, large, light, airy and reliable, which has a choice collection of colored prints, mostly from the English school, and also many fine etchings. Here one may see folio after folio filled with interesting prints which vary in price from 40 cents to $10. The little prints for 40 cents are many of them charming, and if framed in one of those small wooden frames which are made by the hundreds, and which sell for anywhere from 30 cents to $1, make an inexpensive and attractive little gift.

ODD JEWELRY

At all the shops along the Rue de la Paix, one can find jewelry in the most original and elaborate of designs, but if one wishes odd things, things which savor of the East, he must go to one certain store which sells only jewels and curios of this description. There is the most fascinating and bewildering display of cabinet pieces carved in jade, amethyst, quartz and crystal, varying in price from a heart-shaped box of jade costing $125 to a little amulet which sells for 70 cents. A beautiful vinaigrette, more a piece for a collection than for use, made from a single piece of lapis luzuli, with heavy hand-carved stopper of gold, cost $50. One side of the shop was given up to the display of articles from the East, carved daggers from Persia and scimitars from Turkey, while the other side was lined with drawers which when opened proved to contain hundreds of semi-precious stones.

L. H.



Note.—Upon request Vogue will purchase any of the articles described in this department or will furnish addresses of the Paris shops. Stamped envelopes should accompany inquiries.

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For the Family and Home

An infinite variety of necessities and luxuries in Sterling Silver and Silver Plate. Original in conception, paramount in beauty and noted for their evidences of skillful workmanship. Also Silver Deposit Ware and rich Cut Glass of our own manufacture, in new and exclusive designs.



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THEY BEAUTIFY AND PRESERVE THE LEATHER

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the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents.
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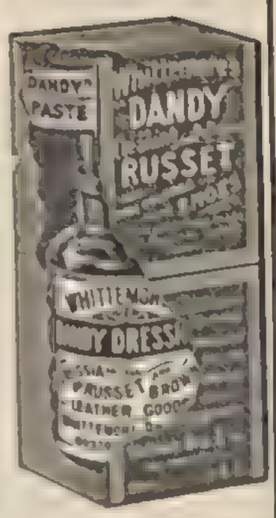
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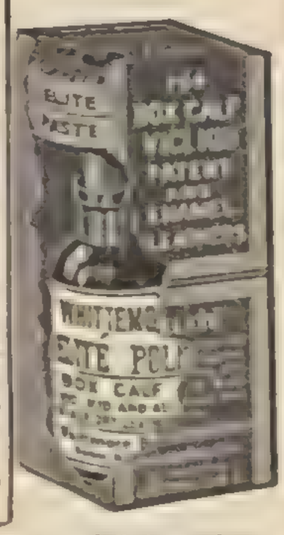
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Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. *Same sizes and prices.*



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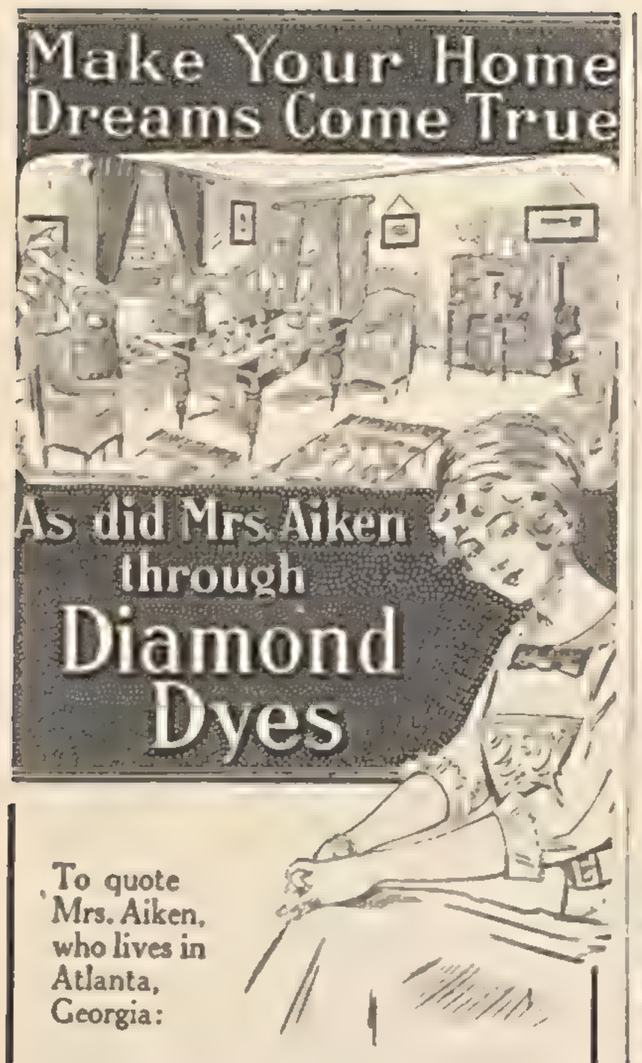
Black Combination
The only first-class article for "Box Calf," Kid, "Vici Kid," and all black shoes. The ONLY polish endorsed by the manufacturers of "Box Calf" Leather. Contains oil and positively nourishes and preserves leather and makes it wear longer. Blacks and polishes. Price 25 cents.
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To quote Mrs. Aiken, who lives in Atlanta, Georgia:

"Diamond Dyes brought me the realization of my home ideals. They transformed old, faded draperies and rugs into things of real beauty. They changed an almost shabby household into one of rare attractiveness—all of which would have been otherwise impossible without a great expenditure of money."

Home decoration is but one of the many splendid purposes of Diamond Dyes. They play a big part today in the renewal of every sensible woman's wardrobe, and will in yours once you've tried them.

Diamond Dyes

There are two kinds of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen, or Mixed Goods. Diamond Dyes for Wool or Silk now come in Blue envelopes. And, as heretofore, those for Cotton, Linen, or Mixed Goods are in White envelopes.

Here's the Truth About Dyes for Home Use

Our experience of over thirty years has proven that no one dye will successfully color every fabric.

There are two classes of fabrics—animal fibre fabrics and vegetable fibre fabrics.

Wool and Silk are animal fibre fabrics, Cotton and Linen are vegetable fibre fabrics. "Union" or "Mixed" goods are 60% to 80% Cotton—so must be treated as vegetable fibre fabrics.

Vegetable fibres require one class of dye, and animal fibres another and radically different class of dye. As proof—we call attention to the fact that manufacturers of woolen goods use one class of dye, while manufacturers of cotton goods use an entirely different class of dye.

For these reasons we manufacture one class of Diamond Dyes for coloring Cotton, Linen, or Mixed Goods, and another class of Diamond Dyes for coloring Wool or Silk, so that you may obtain the very best results on EVERY fabric.

REMEMBER: To get the best possible results in coloring Cotton, Linen, or Mixed Goods, use the Diamond Dyes manufactured especially for Cotton, Linen or Mixed Goods.

AND REMEMBER: To get the best possible results in coloring Wool or Silk, use the Diamond Dyes manufactured especially for Wool or Silk.

Diamond Dyes are sold at the uniform price of 10c per package

Valuable Books and Samples Free

Send us your dealer's name and address—tell us whether or not he sells Diamond Dyes. We will then send you that famous book of helps, the Diamond Dye Annual, a copy of the Direction Book, and 36 samples of Dyed Cloth—Free.

WELLS & RICHARDSON CO.
Burlington, Vermont



SIMPLICITY *the* FASHION *in* BAGS

New Velvet Models with Fringed Trimming—Drinking Cups a Novel Fitting

1.—Graceful velvet bag, fringe trimmed, with vanity fittings; 6 by 7 inches. Price, $4

THIS season provides a greater latitude in the choice of bags than has been permitted formerly. Fabrics are no longer greatly to be preferred to leather, and huge bags do not crowd the small ones wholly out of favor. Elaborate styles and lavish ornamentation are being somewhat supplanted by conservative shapes and marked simplicity. Leather is distinctly suitable for winter and is a welcome change from fabric. The small bags are more conveniently carried with furs. Cross-grain and pin-head morocco and seal are favorite kinds of leathers. Black is the preferred color.

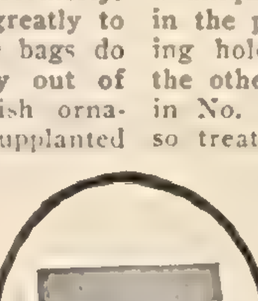
Just now a distinctly novel fitting is being introduced in the new bag. Drinking cups in collapsible leather cases are the latest thing. In many of the states laws have been enacted prohibiting glasses at fountains, in cars, or in any public places. You must carry your own cup, or, like the Ancient Mariner, be exclaiming, "Water, water everywhere, but not a drop to drink," hence the boon of the small hand bag with its new fitting of a collapsible drinking cup.

SHORT HANDLES A NOVEL TOUCH

The bag illustrated in No. 2, with fittings of change purse, cup and case, is so flat it is hard to realize it holds these accessories. It demonstrates what little space the fittings occupy. This particular bag is of pigskin, though it comes in other leathers also. It is 6 inches deep by 8½ wide, and costs $5.50. It has a unique extension frame, as will be seen in the photograph. One pocket in the lining holds the change purse (see No. 3), the other the folding cup and case, shown in No. 4. The paper lining of the cup is so treated that it is impervious to water, making a practical affair. However, when the cup wears out, others can be bought to fit the case for the trifling sum of five cents each. A noticeable feature of this bag is the very short handle of stitched leather. Altogether this is one of the most striking models of the season.



2.—Flat bag of pigskin with extension frame and pockets for fittings



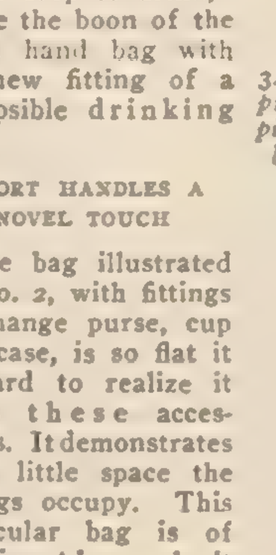
3.—Change purse of pigskin for bag above

4.—Folding leather case holding paper drinking cup

DRINKING CUPS ARTFULLY CONCEALED

The two seal bags pictured are typical advanced styles. The square one, illustrated in No. 5, has an inside frame compartment and is fitted with purse. The pocket under the wide flap holds a cup and case like the one just described. The case, of course, is made of seal. This bag measures 5½ by 6 inches, and costs $8.50. The larger bag shown in No. 7 is 7½ inches deep and 8 inches wide. It is fitted with an inside frame purse, mirror and drinking cup. It may be bought for $11. The handles of both of these bags show the influence of the cordelière.

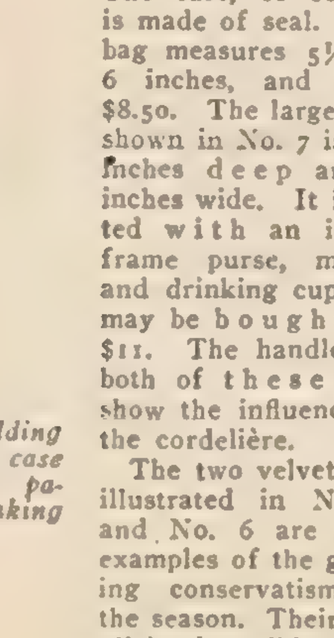
The two velvet bags illustrated in No. 1 and No. 6 are good examples of the growing conservatism of the season. Their simplicity is striking.



5.—Distinctive seal bag with pockets under flap for cup and case



6.—Fringed velvet bag; 10½ inches long. Price, $5



7.—New style seal bag having purse, mirror and drinking cup

Winter's Table Pad



THE VITAL POINT OF SUPERIORITY

Lies flat, water and moisture proof—no liquids, hot or cold, can disfigure the table. All inner layers are stayed and stitched together (not pasted or glued), consequently the MOST SANITARY and PERFECT PAD constructed. SOFT, will not BREAK or WARP; NOISELESS, FLEXIBLE, LIGHTEST in WEIGHT and can be CLEANED. Made on scientific principles after many years' experience in the sale and handling of Asbestos Pads. **It is the only Pad with an Invisible Fold.** which means the elimination of objectionable gaps and grooves in the folding part when covered by a table-cloth. THE WINTER'S ANTI-MOISTURE TABLE PAD is the only one that overcomes these failures because it has no sections throughout the halves to allow spilled liquids to penetrate where folded and at the same time gives an even surface when the cloth is spread.

PADS and LEAVES are covered with white double-faced Silence cloth and fold conveniently for storing.

Round and Oval Luncheon Mats of same material from 4 to 24 inches.

Be firm and insist upon your dealer showing you "WINTER'S PAD." Its PROTECTION is guaranteed as represented.

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Artistic Lighting Effects

There is a distinctiveness about Handel Lamps and Lighting Fixtures—a striking beauty and individuality of design that adds the final touch to the well-furnished room.

The shades are gems of exquisite design and superb coloring.

The Handel productions comprise many styles of lamps and lighting fixtures for electricity, gas or oil.

They furnish a clear, mellow light which does not tire the eyes.

You may purchase Handel Lamps at leading jewelers and lighting fixture dealers. We will gladly refer you to the dealer nearest you.

If you are planning the lighting of a new home or wish to improve your present lighting, our booklet, "Suggestions for Good Lighting," will give you many helpful ideas.

We will be pleased to send you a copy upon request.

The illustration herewith shows electric dome No. 5381 for library or dining room.

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386 East Main Street
Meriden, Conn.
New York Showrooms, 64 Murray St.

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A STREET BOOT of

Black Cravenette

Short Vamp, High Arch and the O-G "Lark's-wing" Tip of finest Buckskin.



$5

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Gowns, Wraps, Furs,

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Lingerie

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The Charm of Refined Beauty

is not altogether as undefined as some poets would have us think. The freshness and health which come from the use of

Pond's Extract Company's Vanishing Cream

insure a beautiful skin

It is the finest face cream manufactured, with the most carefully chosen ingredients, and is the result of the most scrupulous attention, given by the Pond's Extract Company, known the world over for its high class products.

This Vanishing Cream, applied with the tips of the fingers, literally vanishes, sinks into the skin, beautifies it, and gives to it that healthy glow that all women desire.

That You May Be Convinced by an Actual Trial

we will send you a liberal sample without charge, on receipt of your name and address and the name and address of your dealer.

POND'S EXTRACT, for 60 years the standard old family standby for cuts, burns and bruises, is something that should be found in every household.



THE POND'S EXTRACT COMPANY is also producing a very fine Talc Powder and Toilet Soap.

Samples of all these articles will be sent on request. Mention your dealer's name and address.

A large sample of Vanishing Cream will be sent upon receipt of 4 cents

Pond's Extract Company
110 Hudson Street, New York



Registered Trade Mark



Established Half a Century

Housekeeping Linens

New importations of Table Linens have been coming forward for the past few weeks, and our present assortment includes a number of new designs in all sizes and in a wide range of prices. We quote below for some of the moderate priced substantial Damasks as follows:

Napkins	Table Cloths
Breakfast Size, at $2.50, 3.00 and 4.50 dozen.	2 x2 yds, $2.50 to 6.00
Dinner Size, at $3.00, 3.25, 3.75, 4.50, 5.25, 6.25, 7.50 and 8.50 dozen.	2 x2½ yds, $3.00 to 7.75
	2 x3 yds, $3.50 to 10.00
	2¼x2¼ yds, $4.25 to 12.00
	2½x2½ yds, $5.25 to 15.00

Bed Linens, Blankets, Etc.

Pure Linen Pillow Cases, 22½x36 in., at $1.25, 1.50 and 1.75 pair.
25x36 in., at $1.75, 2.00 and 2.25 pair.
Pure Linen Sheets, Single Bed Size, $5.00, 6.50 and 7.00 pair.
Double Bed Size, $6.00, 7.50 and 8.50 pair.
Single Bed Blankets, $3.00 to 4.50 and 5.00 pair.
Double Bed Size, $5.25, 6.50 and 9.00 pair.
Patent Satin Spreads, $2.50, 3.00 and 3.50.
Imported Dimity Spreads, $2.25, 3.00 and 3.50.
Silkoline Cotton Filled Comfortables, $2.00 and 2.50.
Lamb's Wool Filled, $3.50, 4.50 and 6.00.

Mail Orders Receive Our Prompt Attention.

James McCutcheon & Co.

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A SELECT line of Ladies' and Misses' Dresses in Serge, Velvet, Cheviots, etc.

Style illustrated is developed in blue serge, trimmed with eyelet embroidered collar and cuffs. Black satin buttons and sash. Plain net yoke.

Price, $18.75
A BARGAIN

Many other very novel designs in the season's creations.
Special attention given to mail orders

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Choice Mural Decorations

THE Wiggin Fabrics express the highest development in woven wall coverings. They are invariably recommended by first class decorators, because they combine quality, durability, beauty and fast colorings. The famous trademark

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Send for Free Book

"Art and Utility in Decoration," by John Taylor and John Ednie, the well-known authorities on artistic interiors. 32 pages handsomely illustrated.

Write to us to-day.

H. B. WIGGIN'S SONS CO.
220 Arch St.,
Bloomfield, N. J.

SEEN IN THE SHOPS

(Continued from page 45)

MADEIRA EMBROIDERY IN TEA NAPKINS

Afternoon tea, the English habit, has become more and more a vogue in America and is carried out with more pretension than where it originated. To complete one's tea accessories a set of Madeira tea napkins should be owned. They are the daintiest things one could imagine and are really made in Madeira, where hand embroidery is done more beautifully than in any other country. Madeira embroidery is usually of the open-work variety, which distinguishes it from the French. A set of a dozen napkins beautifully folded and laid in an attractive box can be bought for $5.50 and $6.75. The napkins are about twelve inches square and are made of fine medium-weight linen, with a scalloped edge; at $6.75 they are not only scalloped, but in one corner have a dainty medallion design done in open-work, with a space left for one's initials. Even if the initials are not added the napkin is complete as it is.

NAPKIN POCKETS FAR SUPERIOR TO RINGS

The napkin pocket is a thrifty European invention. In a household where one napkin is meant to last three meals each member of the family has a napkin pocket, usually of coarse linen with flowers or initials embroidered thereon. The napkin pocket has the advantage over a napkin ring, for it keeps the napkin clean. One of the shops has a stock of these pockets made up in fine white linen and embroidered by hand, both with French and Madeira embroidery. They are about nine by five inches, and are 75, 85 and 95 cents, according to the work expended on them. They would be particularly useful and nice for the younger members of the family.



Blue velvet motor bonnet, with white silk cording, worn without hat pins. Price, $10

FRENCH UNDERWEAR AT PARIS PRICES

French embroidered hand-made underwear at Paris prices can actually be found at one of the big shops. It is difficult to believe that imported articles can be had for such reasonable and attractive prices. The low-priced French underwear is made of a good, durable material, though not especially fine. Sheerer and finer material may be had also at the same shop, but for corresponding prices.

For the same price that one can purchase a machine-made garment trimmed with cheap embroidery and lace, can be bought these attractive and dainty French articles. For $1.50 there are two designs in night-gowns with round yokes and short sleeves. The yoke is scalloped around the neck, buttonholed for ribbon, and embroidered in the front with a dainty design in flowers. The sleeves are also scalloped.

DAINTY PETTICOATS, COMBINATIONS AND SINGLE GARMENTS

Well-made petticoats with a double flounce, the outside flounce being beautifully scalloped by hand, sell for $1.50; with a more elaborate scallop, embroidered with different-size dots, the price is $2.25. A hand-scalloped petticoat is always more neat looking and smart than a fancy lace affair that might cost several times the amount.

Chemises embroidered with garlands of flowers and a bow-knot and dots in front, the neck and armholes being nicely scalloped, sell for 75 cents, $1 and $1.25, according to the quality of the material of which they are made. The embroidery varies slightly and is nearly always well done.

Drawers at $1 are made umbrella style, but not exaggerated, and are finished by a

(Continued on page 80)



Paquin evening coat developed in white velveteen with silk braid forming large bow and false buttonholes



Charming model of Venetian cloth with a deep, oval collar of white braid on black net. Price, $25



Founded 1826

EXCEPTIONAL VALUES IN

New Suits for Fall 1911

Smart, Dressy Tailored Suits

in wide wale diagonals, in black, navy, brown and purple

$35.00

Fancy Tailored Suits

Exact copy of the latest foreign model, of imported English diagonal or English whipcord. Velvet and Braid trimmed.

$55.00



$55.00

$35.00

Lord & Taylor

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Preparations

Distributed by
Park and Tilford
New York City

Heather Bath Crystals

have a most refreshing and revitalizing influence upon the general system. They are conducive to good respiration, a maintenance of health; when used daily the skin becomes softer and finer than satin in appearance and texture.

Heather Bath Crystals, Creams, Powders, Tonic, Shampoo

Sold by first-class department and drug stores.

Heather Company New York

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The J. & J. Slater Shoe

A REVELATION in finish, style and worthiness. Designed and created in the Slater workrooms, it represents the ultimate attainment in exclusive footwear.



Newest Styles for every function—dancing, morning and evening wear—golfing, hunting, automobiling—at prices from six dollars and a half.



For the growing child—shoes hygienically and anatomically correct—stout, serviceable, comfortable, yet peculiarly becoming and graceful in outline.

New illustrated price list, "A Package of Shoes," with book of instructions and measurement blank mailed on request.

Broadway **J. & J. Slater** at 25th St.

For 50 years New York's most fashionable bootmakers

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FOR YOUR OWN TABLE

FAMILIES who are fond of **OCEAN FISH** can be supplied **DIRECT** from **FRANK E. DAVIS FISH COMPANY, GLOUCESTER,** the great New England fish market, getting better and later caught fish than any inland dealer could possibly supply to you.

Our products are quality De Luxe, and go into the finest homes in the land. Just all a Vogue reader would desire.

We sell **ONLY** to the **CONSUMER DIRECT,** never through dealers. We have done a mail-order fish business since 1885, sending goods right to our customers' homes. **We PREPAY EXPRESS** east of Kansas, and always guarantee complete satisfaction or money refunded. We want to deal with **YOU** on the same terms, no matter how small your orders.

Our **SALT MACKEREL** are fat, tender, juicy fish. They are fine and you will enjoy them for breakfast this winter.

SALT CODFISH as we prepare it is an appetizing, delicious fish. Just try Salt Cod and Creamed Potatoes. You will like it.

Our **CANNED FISH** being steam cooked, is absolutely fresh and natural and includes the best of everything packed here or abroad.

FRESH LOBSTERS, in parchment-lined cans go through no process except boiling. Packed solid in whole pieces as soon as taken from the water, they retain the same crispness and natural flavor as when taken from the shell.

CRABMEAT, SHRIMPS, CLAMS, SALMON, TUNNY, SARDINES, and dozens of other dainty and substantial products can always be in your storeroom for use at a moment's notice in the preparation of scores of appetizing, healthful dishes, that perhaps you now are unable to have because you cannot get **FRESH OCEAN PRODUCTS** at your fish market. **We invite your patronage.**

Let Gloucester be your Fish Market and Davis be your Fishman

SEND THIS COUPON, and you can be enjoying these dishes on your table within a week.

FRANK E. DAVIS FISH CO.
40 Central Wharf, Gloucester, Mass.

Please send me your latest **OCEAN FISH PRICE LIST.**

Name .....

Street .....

City ..... *State* .....

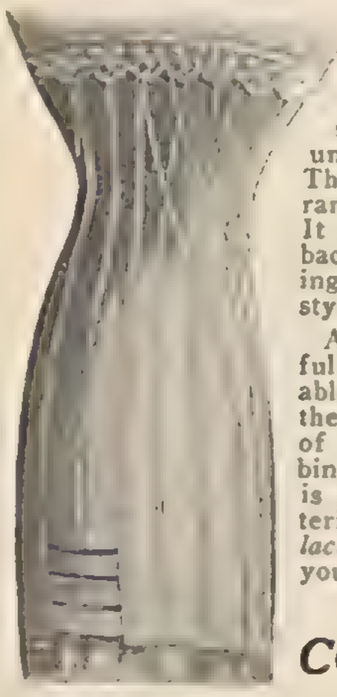
The Passing Glance



in the shop window is eminently satisfying to the woman whose dress and figure reflect the modern mode. And this sustaining glimpse is always yours if you wear a

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FLEXO WELLO
CORSET
LACES AND CLASPS IN FRONT

This model has been carefully designed to give a long-waisted, slim effect, cut moderately low in the bust, deep on the hips, and slightly boned under the arms. It gives a slender smartness without undue compression. The front lacing is the arrangement par excellence. It admits of the smooth flat back impossible to the bulging latticework of the old style lacing.



Aesthetic as well as healthful; modish and comfortable, the Crosby Corset is the delight of the woman of today whose toilet combines fashion with health and common-sense. The Crosby is supreme, too, in all details of workmanship and material. *We are agents in the U. S. for the original front lace corsets made by Margaine La Croix, of Paris.* At your dealers, or write us for booklet.

CORONET CORSET COMPANY

1200 Lyon St., Grand Rapids, Mich.
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Model No. 11

Price, $8.00
and up.

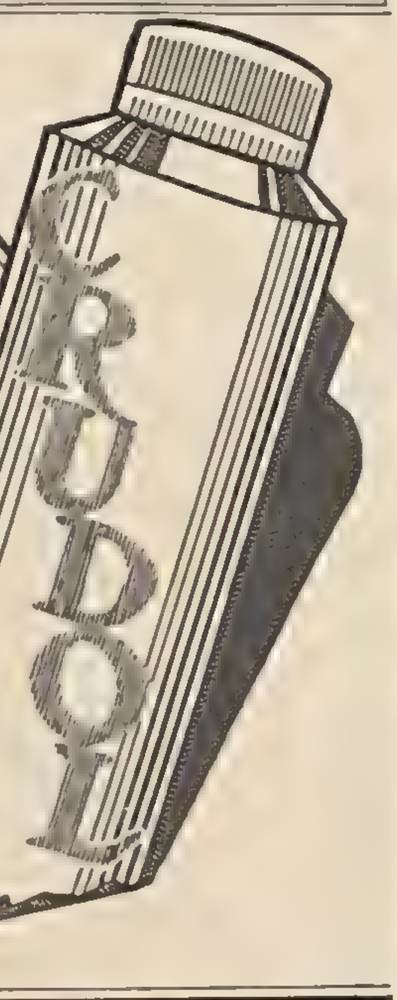
CRUDOL

is nature's hair tonic because it is prepared from crude petroleum.

¶ Every woman who desires beautiful, luxuriant hair should have CRUDOL on her dressing table.

¶ Pleasant to use—sold in tubes, 25 and 50 cents. Send 10c for trial tube.

THE CRUDOL COMPANY
1775 BROADWAY
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PHILADELPHIA

The St. James

Walnut & 13th Sts.

Ideally located in the center of business and social life.

335 Rooms
275 Baths

Rooms $2.00 per day up. Room and Bath, $2.50 per day up. Suites of 2 to 6 Rooms.

Famous for its cuisine

Eugene G. Miller, Mgr.

50 ENGRAVED CARDS OF YOUR NAMES $1.25
COPPER PLATE IN CORRECT SCRIPT

The quality must please you or your money refunded

SAMPLE CARDS or WEDDING INVITATIONS UPON REQUEST

SOCIAL STATIONERS **HOSKINS** 928 Chestnut Street PHILA.

Neway Cut-to-Order Waists

will save you ⅓ the cost of your shirtwaist bills; better, cheaper than ready-made waists. We do all cutting, furnish all material, all you do is the sewing. Write to-day for catalog, free samples, measurement blanks, etc.

Satisfaction guaranteed or money back. Agents who can furnish A 1 reference wanted for unoccupied territory.

ST. LAWRENCE MILLS, - Box 26, Ogdensburg, N. Y.

SEEN *in the* SHOPS

(Continued from page 78)

small scallop—some of them having a design embroidered on the side of each drawer. Those for $1.25 are a straight, loose drawer with a scalloped ruffle of about 3½ inches, open at the sides with a garland of flowers and dots. Well-fitting scalloped corset covers with embroidered designs in front sell for 75 cents, $1 and $1.25. Combinations finished with a plain scallop sell for $2.75. This underwear will outlive any of the machine-made variety and possesses the charm of neatness as well as attraction.

PLACE CARDS IN ODD DESIGNS

A novelty in place cards are importations in the form of little trees and shrubs planted in tubs and flower pots. The little rose trees are about five inches high and consist of a small bunch of roses on a long trunk, which is planted firmly in a white enamel tub about 1½ inches square, decorated with gold. The name should be written on a blank card and attached to the tree or pasted to the tub.

There are five or six varieties of these little trees and plants. There are fir trees, pink roses, little round green trees with red fruit, round pots of holly or roses, and little birch-bark tree stumps with realistic mushrooms growing therefrom. Nothing could be more attractive than this combination of dinner card, souvenir and table decoration. The price is $2.50 a dozen.

Something that will be welcomed by every woman is a velvet hat that is so soft and flexible that it may be rolled up and put in a handbag without the least injury. This is a novelty of the season and gotten out by a mail-order house only. It proves invaluable when one is going away for a week-end and needs something a little nicer than a tailored hat. It is made with a broad brim of stitched velvet and has a soft, full crown which may be pulled out flat in the new Tam o' Shanter effect or adjusted in any desired way. Around the base of the crown is a satin cording, which at the right side forms a pretty ornament. After taking this hat from the suit case or bag it may be turned in any smart or becoming shape. No trimming is necessary, but if one prefers, any simple trimming may be adjusted without trouble. This model is very inexpensive, costing only $7.50, and is sent prepaid to any part of the United States or Canada. Hand-bags to match, mounted on oxidized silver rods with silver chains, cost $3.75. These may be ordered with the hat or separately, and both are obtainable in all the fashionable colors.



Velvet, with a band of black and white worsted, make this smart shape for the motor

A SPECIALTY REMODELLING SHOP

THE great expense of this season's gown materials is a thing to be marvelled at. Even before the cost of making is taken into consideration, a small fortune may be spent on the rich foundation material, on the diaphanous over-drapery, and on the sumptuous trimmings. For this reason, the woman of limited income will need to make a special effort to refurbish her last winter's evening and formal afternoon costumes. But this refurbishing must be done cleverly and by one who has made a study of the newest and most approved fashions. Herein lies the difficulty; for, as a rule, the really skilful modiste considers remodelling a waste of her precious time.

FASHIONABLE GOWNS FROM PASSÉ FROCKS

There is, however, a certain establishment, located in Philadelphia, where the work of converting the "passé" into the "nouvelle mode" is skilfully done. Here, at less than half the cost of making a new gown, an absolutely up-to-date model may be obtained—and this by merely changing the lines or silhouette of an old gown and adding to it just the correct touch of trimming to bring it into the present vogue.

DRAPERY WORKS MANY TRANSFORMATIONS

One gown, recently turned out by this specialty shop, was of shell pink supple satin, veiled, tunic-wise, with dust-gray marquisette. The tunic was finished, above and below, with an intricate banding of royal blue silk floss and blue and crystal beads. A cut-steel bead fringe weighted the bottom edge. A handsome black satin gown may be renovated by means of a king's blue over-dress, this to be finished with chenille fringe to match. The blue marquisette is slashed open at the sides and laced, part way down, with black silk cord and tassels. Heavy knotted fringe would also be effective.

BERTHAS CHANGE THE BODICE LINE

An addition of a soft and becoming bertha—a mode that is still much to the fore—is another of her suggestions. A soft silk gown in a pretty design of old-blue and white was so manipulated by her clever fingers that it could not be recognized as the same model. The long skirt was raised a few inches on the bodice in order to form an Empress Josephine waistline, and a silk fringe was attached to the skirt hem, of the desired length to touch the floor. A deep bertha of cream-white lace was arranged with a broad shoulder effect and with an edging of narrower blue fringe in the same shade as the gown.

VELVET TRAINS AN ADDED SMART TOUCH

Another smart note is struck by the use of velvet in the train, the sash, or a diagonal fold trimming. Even if the gown has a slight train of its own, a Watteau-like train of velvet may be added to it with excellent effect. Chiffon velvet is of course preferable, because of its extreme grace. For example, a simple white wedding gown was remodeled by the use of a so-called "Watteau," of bottle-green velvet, stretching from across the shoulders down into a broader, square-shaped train. An over-drapery of shimmering chiffon carried out the green color scheme. It is difficult adequately to describe the beauty of this comparatively inexpensive transformation.

SASHES HELPFUL IN REMODELLING

While on the subject of dress accessories for remodelling purposes, one should not overlook the ever-popular sash. When made of wide, soft ribbon with wadded knots at its ends, the sash looks well if hung from the left side of the back panel. Deep loops of velvet ribbon, dropping one below the other, should be placed at the side, directly below the left arm. Again, for a débutante, two uneven sash ends, topped by a large ribbon daisy, might start from the waist-line to the left front.

At this same shop a too narrow skirt is changed by the insertion of slender plaits, and the straightness of line is retained by the use of braid, or cloth straps to hold the plaits in place. Long skirts that have been made conspicuously tight toward the bottom may be slit part way up and swathed with folds of chiffon cloth or, better still, finished with a fitted band of satin.

THE SCALE OF PRICES

There is only one drawback to the business of remodeling, and that is that an exact estimate cannot be given. The price depends entirely upon the amount of time required in each particular case, and this time naturally cannot be calculated until the work is accomplished. Yet, whoever has once tried the remodeller in question and thus seen both the success of her work and the extreme reasonableness of her charges, will feel called upon to recommend her most enthusiastically.



Meüller – Graves

Gowns of Distinction

A comparatively small number of women seek further than the exactitudes of correct style and demand taste. The two do not always dwell together. We make that distinction in our costumes, which appeal instantly to women who do likewise.

Suits, blouses, unusual wraps and simple dresses.

22 West 39th Street, New York

Irresistible Combination of Parisian Style with American Quality

"Read's Fabrics"

and

"Lansdowne"

An inquiry of your retailer or tailor modiste will convince you that these fine goods are the most admirably adapted for fashionable Fall and Winter Gowns.

Read's Fabrics

name on the selvedge

"Lansdowne"

which is perforated every three yards on the selvedge

WM. F. READ

"We have the new things first"



Autograph Handkerchiefs Make Ideal Gifts

Ever on the alert to secure the best of the "New Things" for our many customers who naturally look to us for aid in solving their gift problems, we have secured an especially attractive handkerchief.

These Handkerchiefs are made of pure linen, dainty and sheer, with the name embroidered in the corner as shown in the illustration, and sent carriage prepaid, at the remarkable price of

Six for $1.50

The following is a partial list of the names:—

Ada,	Edna,	Jennie,
Adelaide,	Elsie,	Lettie,
Belle,	Edith,	Louise,
Bertha,	Ella,	Lucile,
Caroline,	Flora,	Lydia,
Cora,	Fannie,	Myrtle,
Carrie,	Gertrude,	Mary,
Celia,	Grace,	Olive,
Charlotte	Hattie,	Pearl,
Daisy,	Helen,	Pauline,
Esther,	Hazel,	Stella.
	Julia,	

A complete line of these beautiful handkerchiefs are constantly carried, thus ensuring prompt delivery.

Address all orders to

HEALY HANDKERCHIEF SHOP

222 Woodward Avenue

DETROIT, MICH.

The most practical luxury any family can have



Three-passenger Coupe—$1100, F. O. B. Detroit. Equipped with electric headlights, combination side and tail lamps; dome light inside; shock absorbers in front; 31x3½-inch rear tires; horn and tools.

Interchangeable Runabout body, with Coupe only, $50 extra

Hupmobile

Considered from the standpoint of the infinite pleasures and conveniences it brings, the Hupmobile Coupe is the most practical luxury that can be placed in family service.

It is, moreover, an economical luxury; its utility is never-ending.

You know the Hupmobile reputation for serviceability; for low cost of operation.

The coupe will be vastly more serviceable to the average family, during the approaching winter, than any open car; its maintenance cost can be safely depended on to uphold the Hupmobile reputation.

In addition, it confers the luxurious protection from the weather, once attainable only in the heavy limousine costing three to six times as much to buy and to operate.

Equipped with every accessory needful to material comfort, it is a perfect town car for winter.

Unlike the ponderous limousine, it is available for long excursions into the country in fall and spring; even for distance touring.

If you like, when summer comes, it is easy to replace the coupe body with that of the open runabout—which is supplied with the coupe at a slight additional cost.

Discuss the Hupmobile Coupe in the light of its usefulness—bearing in mind that, because of its simplicity, the women of the household can operate it as readily as the men—and we believe you will agree with us that it is the most practical luxury a family can have.

HUPP MOTOR CAR COMPANY

1261 JEFFERSON AVENUE **DETROIT, MICHIGAN**

Round Hats

Elizabeth Rhind

Torques

374 Fulton Street Brooklyn



YOU can do more and better work with the **Frances Self Holding Crochet Hook** —and do it easier. The clip is flexible—fits any finger. Enables you to crochet with one finger, Prevents cramping, sweating, or slipping of fingers. Keeps fingers from getting tired. You can crochet all day with the FRANCES without dropping a stitch, dropping the hook or tiring. Send 10c for one—or 25c for 3 (give sizes). Mailed in neat wooden box. Money back if not satisfied.

SCHOMBURG, READ COMPANY, 1909 MYRTLE AVENUE, BROOKLYN, N. Y.

SEEN *in the* LONDON SHOPS

(*Continued from page 51*)

HISTORIC JEWELS OF WONDROUS BEAUTY

A London jeweler has on sale here at the present time a crown of diamonds of historic as well as intrinsic value—for it holds jewels that once graced the head of the Empress Eugenie. The crown was made for her to wear at a great Russian ball just previous to the French Revolution. Some of the gems in this wonderful creation belonged to the unfortunate Josephine, others to the beautiful Marie Antoinette. This wonderful crown is valued at £8,500.

The firm that holds this tiara for sale shows also many wonderful and interesting gems which, at some time or other, have been in the possession of one or another European monarch. A Spanish emerald the size of a dollar, octagonal in shape and surrounded by two rows of flashing diamonds, once graced the person of the Sultan of Turkey. It is a marvelous jewel, and as a clasp to Russian sables would make an ornament of tremendous beauty.

THE LAST WORD IN THE ART OF THE JEWELER

Imagine a high tiara composed of pansies and leaves in brilliant white gems with yellow diamond centers, and held by a fine ribbon twisted and tied into knots, also of fine stones! Or the beauty of a plain band of tortoise-shell traced with diamonds set in platinum! These are two of the novelties shown by these wonderful jewelers. Then there was a twining snake for the neck composed entirely of diamonds, save for the eyes, two tiny, glowing emeralds of exceeding brilliance and depth of color. The price of this was £465.

Rubies are in great demand, and a spiral ruby brooch or a pendant surrounded by diamonds was particularly smart. A quaint and flexible bracelet, a chain of rubies and diamonds held by small circles of the white gems, was priced at 51 guineas; and a plaque and earrings showing a lovely rich red stone in the center, at 250 guineas the set. This suite was the last word in the art of the jeweler.

THE CULT OF THE HAND

Quite the most extravagant and original novelty of the season is a manicure table fitted with everything necessary for this branch of one's toilet. It is a small square table two feet high, which, when the top is lifted, forms a mirror. The sides open out and there are small slabs for holding things, and open boxes containing instruments and polishing pads. In a sunken well of white enameled wood is a dish for powders, etc. There are two glass bottles for paste, and a dish for orange sticks. One side of the table also pulls out, and there one finds a cut-glass bowl for the "soaking" process and another slot for holding the towel. A beautiful model was in satinwood with fittings of ivory and silver gilt, the slabs of agate. This was priced at £27 15s., while two more, one in satinwood also and another in silver birch, were, respectively, £15 15s. and £16 10s.

CONVENIENT REVERSIBLE VEILS

The newest veiling is reversible and does duty for two different colored hats. It has rather a large mesh with medium-sized chenille spots, and the colorings are so cleverly arranged that the one worn beneath is not visible from the outside. A large variety of color combinations is on sale in this novelty.

NOBLESSE OBLIGE

(*Continued from page 100*)

handicaps remedied or removed at the suggestion and through the efforts of the visitor. Ear and eye trouble, cancer and tuberculosis, and misplacements and diseases requiring all kinds of operations, are the most common forms of ill health in the tenement districts.

The friendly visitor is especially helpful to the poor mothers, many of whom live very much shut-in lives, the slaves of selfish husbands and the thoughtless children. The visitor sees to it that the invalided mother is allowed time to become thoroughly convalescent before she takes up her burdens, and in many other ways she brightens the life of this much harassed class. An interesting case is that of a ten-year-old Italian girl, the victim of a neglected hip fracture, caused by a fall. When the visitor discovered the case she had the child sent to the Hospital for Ruptured and Crippled, where she remained for many months.

Later, she was sent to the Children's Home at White Plains, where she remained for ten months. On her return she was able to walk without a brace and with only a slight limp. She was finally placed in the cripple class in the public school, where she is reported as doing very well. Instead, therefore, of going through life painfully crippled, and likely in her maturity to become a charge on the community, to say nothing of being deprived of the pleasures of normal girlhood, the Doe Ye The Nexte Thynge Society visitor is instrumental in saving the child and restoring to the community a useful little citizen. This case is typical of the thoroughness which characterizes the work of the society.

ASSISTANCE GIVEN TO IMPOVERISHED WOMEN

Sensitive, refined people in reduced circumstances who will not apply for charity, but bravely exist in the seclusion of their poor rooms, stripped of almost everything that makes life endurable, are hunted out by the neighborly visitor and without affront to their self-respect are helped to institutions if old or feeble, or set upon their feet until capable of self-support. No more beneficent or effective form of help can be conceived than this neighborly visiting, which is prompted by and fairly saturated with the sentiment of genuine friendship for the poor, and is supplemented by an intelligent, sympathetic effort to give the especial aid which will help the individual over his or her hard places.

The great needs of the society are a fund of a few hundred dollars yearly to be applied to immediate relief; money for the equipment of a workshop; and donations of clothing, toys, furniture and pictures for the rummage sales, which are one of the regular events. A word as to the name of the society: this was suggested by a quaint old Saxon legend engraved on an old English parsonage.

The officers of the society are Miss C. V. R. Robb, president; Miss Annette Boardman, vice-president; Miss Anna Scott, treasurer; Miss E. L. Norrie, recording secretary; Mrs. Ansel Phelps, corresponding secretary; Miss E. Evelyn White, assistant treasurer.

WHERE DO YOU LIVE?

You may live in a small town miles away from the metropolis—yet you can keep in as close touch with the best shops of New York, London and Paris as if you spent all your time on Fifth Avenue, Regent Street and the Rue de la Paix.

Patronize the VOGUE Shopping Department.

We will buy for you any article mentioned in this number of VOGUE. This applies equally to the editorial and advertising pages. All you need do is to send us the price of the desired article and we will buy it and send it without further charge except transportation. Write to the

VOGUE SHOPPING DEPARTMENT
443 Fourth Avenue - - New York

The Official Word From Paris Proclaims the "Oritania Coiffure" the Hair-Dress for Fall



Paris has set the fashion centres of Europe agog in presenting the "Oritania Coiffure," which has met with instantaneous approval and adoption.

That this style hair-dress will become the vogue in this country is demonstrated by the fact that fashion leaders who have just returned from Europe are now wearing the "Oritania."

Mme. Fried has simplified the creating of the "Oritania" by introducing the "Stemless Psyche," which can be readily adjusted, and produces a beautiful outline.

The "Stemless Psyche" for creating the "Oritania" is made on a frame that conforms to the head, of extra quality, soft, lustrous, wavy hair, ready for adjustment. To introduce this new creation, they will be offered at..... **$12.00**
The real value is $18.

The same in longer hair—**$15**—value $20.

Special price-concessions are being made on combination Psyche-knot and Loraine Curls, Chignon Curls, Transformations, Diana side-braids, Switches and other pieces.

Private Day-light rooms for showing Hair in natural colors. Hair arranged free of charge. Manicuring, Facial Massage and Hair Treatment—Hair dressing, including marcel wave, 50c.

Special department for mail orders.

Catalog, illustrating fashionable coiffures, sent free.

Send sample of hair—perfect match guaranteed.

Importer Creator **Mme. FRIED** Parlor Floor Take Elevator

25-27 W. 34th Street Between Broadway and Fifth Avenue **New York**

MORNY LONDON

PARFUMERIE "CHAMINADE"

SELS AROMATIQUES

"YESHA", "CHAMINADE," "JUNE ROSES", ETC.

POUR · LE · BAIN

RETAILED BY R.H.MACY & CO., PARK & TILFORD
MARSHALL FIELD & CO., J.WANAMAKER, ALTMAN & CO.,
And all High Class Perfumery Stores
WHOLESALE ONLY, F.R.ARNOLD & CO. 3, 5, 7, WEST 22ND ST., N.Y.

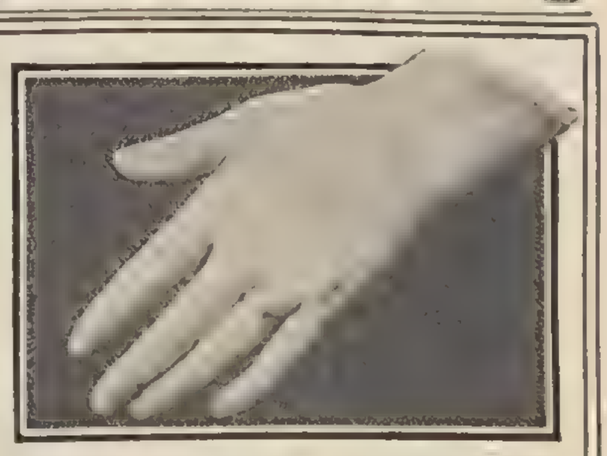
Juliet Medicated Sleeping Gloves

(Trade Mark.)

"The white wonder of Juliet's hands."
—Shakespere.

Will soften the roughest hands in an amazingly short time. They are made of finest quality chamois, and possess medicinal properties that purge the pores of impurities, stimulate circulation and nourish the underlying tissues. They restore dry, cracked cuticle to its original softness and bleach the skin. They cause **Sunburn, Tan,** chap and broken skin to disappear as if by magic. The principle is purely scientific. When ordering give size of your regular walking glove.

Do not continue to have unsightly and uncomfortable hands. Send today for a pair of JULIET MEDICATED SLEEPING GLOVES, mailed postpaid on receipt of $3.00 including one extra jar of Juliet Paste Medication. Elbow length $4.00.



DO YOU WANT WHITE, SOFT BEAUTIFUL HANDS?

Do you want protection from Mountain Tan or Seashore Burn?

Extra Jars of Juliet Paste Medication . $1.00

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THE JULIET COMPANY
211 West 20th Street, New York

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Sold by R. H. Macy & Co., N. Y., at Imported Perfumery Dept.



We are Makers Exclusively of Mohairs, Alpacas, and Sicilians

The Largest Mills of their kind in America

In England, the Superior Qualities of these Fabrics have made Benns' Mohairs Standard for over Half a Century.

Imported English Cloths have a name and reputation, but We Guarantee that Benns' Mohairs, made in our Greystone Mills, are Fully Equal, if not Superior to the Same Fabrics manufactured in our English Mills.

Benns' Mohairs are made from Real Mohair, which is the long, silken fleece of the Angora goat. We comb, spin, weave, and dye; every process under our entire control, and by specialized machinery.

Benns' Mohairs excel in brightness and lustre, are soft and silky to the touch, and shimmering in appearance. They retain their freshness and give lasting wear.

BENNS' ENGLAND 1860 — **MOHAIRS** AMERICA 1904

BENNS' MOHAIRS GREYSTONE MILLS

are now sold

"DIRECT FROM LOOM TO WEARER"

These Fabrics are specially adapted for women's and misses' suits and dresses, separate skirts, automobile coats, traveling wear, school dresses and other garments.

We have an extensive assortment of Weaves—Brilliantines. Plain Mohairs, Sicilians, Stripes, Cords and Mixtures.

Our Early Fall Selection includes Black, Blues, Greys, Browns and Greens.

Write for Free Samples

In 44 inch width prices range from 75c. to $1.25 a yard
In 54 inch width prices range from 90c. to $1.50 a yard

Expressage prepaid to your nearest Office

Benns' Mohairs are Guaranteed to be exactly as represented by sample. If any purchase is not satisfactory, it may be returned for exchange or prompt refund of money.

Give us an idea of what weaves and colors you are interested in, so that we may specially select your samples.

WE CUT ANY LENGTH

Please Address, Mail Order Dept. "V."

Joseph Benn & Sons, Inc.

Greystone, Rhode Island



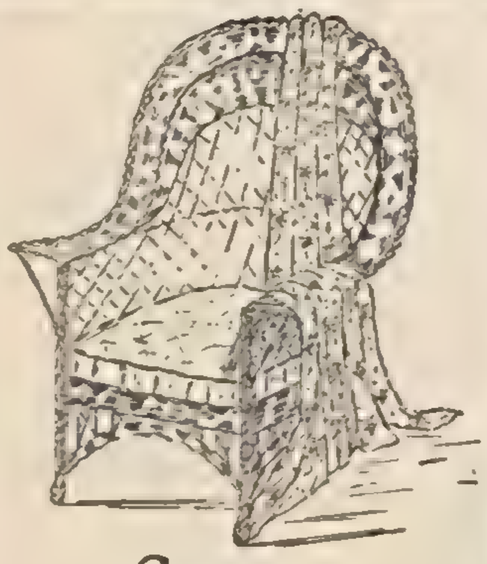
Suggestions for Weddings

Send us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to sena you suggestions of DEAN'S latest New York ideas, with prices of Wedding Cake in Boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake; the Bride's Cake, containing special gifts; unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

EXPRESSAGE PREPAID TO ANY SHIPPING POINT WHERE THE EXPRESS RATE IS $1.50 OR LESS PER HUNDRED POUNDS.

Visitors to New York always welcome.

Established 72 Years — Dean's — *628 Fifth Ave. New York*



Smart Willow Furniture

OUR Hand Wrought Willow Furniture is as carefully made in every particular as furniture built from costly woods.

Serviceable, ideally comfortable and artistic in any surroundings—especially when stained to harmonize with the color scheme of a room—this superior quality Willow Ware finds a permanent place in the best homes. In fact it is today in many of the homes of America's best known people—at their show places in Newport, Bar Harbor, New York, etc.

SKETCH SHEETS, showing a great diversity of styles with price list, mailed FREE ON REQUEST. Selections returnable if not satisfactory.

Also unusually artistic Interior Decorating.

Odd pieces of furniture, artistic draperies and gift articles not found in other shops.

WALTER J. BRENNAN COMPANY
439 Lexington Avenue, New York
Opposite Grand Central Station

NEW YORK
PHILADELPHIA BROOKLYN
BUFFALO NEWARK

Oppenheim, Collins & Co.

34th ST. WEST, NEW YORK

LARGEST RETAILERS OF WEARING APPAREL FOR WOMEN, MISSES, BOYS AND CHILDREN.

FALL AND WINTER CATALOG

MAILED UPON REQUEST, ILLUSTRATING THE CORRECT

NEW YORK AND PARIS FASHIONS

FOR THE COMING SEASON.

WRITE FOR CATALOG No. 30

SOME OLD SHOPS *in* KENT

(*Continued from page 27*)

writing or work table, and one small, but perfect, lock controls all the closings. The old miniature of the photo is beautifully painted on ivory, and mounted in a frame of old silver *repoussé* work. It represents the features and quaint old costuming of Frederick the Great and his sister, Wilhelmine, afterwards the Margravine of Baireuth.

ONE RARE PIECE OF POINT DE VENISE MEASURES FOUR YARDS

Naturally, no price can be quoted in describing these things, but those in search of small as well as expensive objects will be certain to find something well worth while, and that will suit their purse. The place is literally crammed with all sorts of things, splendid specimens of Tudor, Stuart and Georgian periods in furniture, silver, pictures and china. They have a fine collection of old prints, among them the Baxter prints colored in oils. This coloring process has since been lost. Among their antique laces—all rare bits—is one piece—measuring over four yards of unbroken perfection—of sixteenth-century point de Venise. I think nothing finer can be found in the famous collection of the South Kensington Museum.

Though the fine old Georgian building that houses these treasures has been sadly disfigured by the addition of a modern shop front, there is one beautiful room inside, paneled with carvings by Thomas Chippendale, preserved intact. One need not be artistic to value the beauty of the mantelpiece in this room.

Back from the sea, in a quiet street under the shadow of the castled hill, the family of half a dozen members who own this shop live in a fine Georgian mansion, once the dower house of an old family, set in the center of a green, shady garden. Treasures as rare as those in the shop adorn it. Glass-covered *vitrines* guard special bits of old lace and old jewelry. Behind the glass doors of tall or squat cabinets of carved woods, gleam old porcelains and old silver; and the walls are hung with rare pictures—paintings and costly prints.

The house itself, with its long rooms on either side of the entrance, and its long windows opening on to green garden vistas, is an object lesson in beautiful, simple architecture. One counts oneself fortunate to be invited to its inspection.

SANDWICH, SUNNIEST TOWN IN KENT, BOASTS MANY SHOPS

At Sandwich, a near neighbor to Dover, a town with survivals of the Middle Ages, I found old shops also. One of the original Cinque Ports, and once the first in importance, this fascinating old town had drifted nearly into oblivion by the recedence of the sea. The drifting sand has turned the important port into an inland town, two miles from the sea. The place was brought to life twenty-five years ago by two Scotsmen who, while on a tour for the study of architecture, discovered the making of magnificent golf links on the sand dunes where once the sea flowed and ships rode at anchor. The St. George Golf Club is now the leading golf club in the south of England. A few years ago King Edward permitted his name to appear as patron, and granted the addition of Royal to its title.

This sunniest town in all Kent, flat from horizon to horizon, seems typically Dutch. Narrow, with tiny sidewalks, the streets wind like a maze, overhung by the upper stories of the little old houses. The old ramparts, now great, grassy mounds, are used for a promenade, and flowers and tufts of green sprout from the walls of old Elizabethan houses, whose carved lintels and beautiful plaster ceilings tell of the artful craftsmen of the Restoration. A picturesque gabled Tudor house is, by tradition, the one where Queen Elizabeth stayed during her famous visit to Sandwich. As a specimen of domestic, medieval architecture it is probably unrivaled in interest, with its quaint fireplaces—the fire backs ornamented with the crown, the Tudor rose, and the fleur-de-lys—its paneled walls, timbered ceilings and heavy carved wooden doors with great hinges of carved iron work. Timber, faced with brick, composes its building materials, and some of the window frames are cut from solid timber. This old house of Sandwich is now a private dwelling place, jealously enclosed behind high walls.

RARE PLATES OF PINK ENGLISH LUSTRE AT SANDWICH

There are no great antique shops in Sandwich like the one described in Dover, but there are, nevertheless, several shops filled with most interesting things valued by the average collector. One little house I know of, on the principal street leading from the station, has the tiny rooms of its ground floor, opening directly from the front door, filled with a special collection of magnificent cut and engraved glass. Here also I found rare plates of the lovely pink English lustre, which it is now nearly impossible to find. I contented myself at that time with the modest purchase of one plate. Later, when vainly I searched the great antique shops of London for a fellow to it, I was tempted to return to Sandwich for the sole purpose of securing the rest of that delightful ware.

One relic, besides, I have of Sandwich shops; a charming little pitcher of old Staffordware in creamy white, with raised flowers in a lovely shade of lavender, as well as a pair of big glass decanters with enormous round, flat stoppers, and necks circled with many raised rings.

In no part of England does a thirsty shopper, or seeker of sights, fail to find a comfortable tea room, and in a street winding crookedly from this fascinating shop I came suddenly upon an open door giving on a cosy, homey room where already "the kettle was on the boil." Directly tea was served with thick cream, and fresh brown bread, cut thin as a knife, spread with the sweetest of butter, and all for a sum so small I was certain a mistake had been made in reckoning, till I was assured to the contrary.

DELIGHTFUL "RUBBISH" TO BE FOUND IN SHOPS IN CANTERBURY

I long for space to tell of the shops in Canterbury, the scene of several excursions from Dover—shops enchantingly filled with delightful "rubbish"—and of Richard Barham, the droll author of the "Ingoldsby Legends," who, describing his native city, Canterbury, says:

"There stands a city, neither
large nor small,
Its air and situation sweet
and pretty.
It matters very little, if at all,
Whether its denizens are
dull or witty,
Whether the ladies there are
short or tall,
Brunettes or blondes, only
there stands a city!
Perhaps 'tis also requisite to
minute,
That there's a Castle and a
Cobbler in it."

I long to tell of the streets and houses which Dickens pictured in his novels, of the great Cathedral and of the old street, Mercery Lane, leading to it, where, incorporated with modern shops, are still the vaults of the "Chequers of Hope," where pilgrims were lodged.

On one excursion there we walked from the station through the beautiful Dane John gardens, then through an old graveyard, stopping often to gaze curiously at the strange headstones, carved with angels' heads, till at last we reached narrow old Mercery Lane, down which it is certain went the murderers of the great Archbishop. Passing under Christ Church Gate, we entered the cathedral while a service of music was going on

"Grandfather's Clock" made of exquisitely carved old mahogany

Classic and Aesthetic Dancing Slippers



Healthfulness — Suppleness—Grace in Walking—all result from the fascinating study of the Classic Dance. But the first essential is the best and most suitable of Dancing Shoes. If you're interested in this pastime, we invite your correspondence. Special price on Class Orders.

We are displaying the advance samples of a new Ballet Slipper, with full-length sole, that is especially practical and desirable.

GYMNASIUM SHOES

Fashioned on comfortable and hygienic lasts, ensuring perfection of fit. Wearing qua.ities, superior finish and our inevitable touch of style—combine to make our shoes for Gymnasium Work the best to be obtained anywhere. Correspondence of instructors invited.

SHOPPING BY POST

Our new Fall Catalogue, illustrated, will be sent for the asking. Goods sent on approval to responsible persons giving suitable identification.

THAYER, McNEIL & HODGKINS
47 Temple Place – BOSTON – 15 West Street



Read the wrapper

Every skin that is not fresh and active —rough skin; sallowness; conspicuous pores; blackheads; pimples; dandruff—all have a definite cause, and, in almost every instance, this cause can be removed.

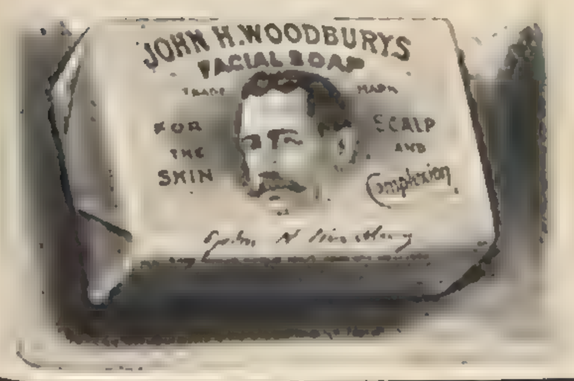
On the 12 page wrapper around every cake of Woodbury's Facial Soap, the reasons for all the common skin troubles are given, and the proper treatment to relieve them.

Woodbury's Facial Soap, used in conjunction with the treatment given on the wrapper, will bring permanent relief. The feeling that Woodbury's gives your skin the first time you use it, is a promise of what the steady use of it will do.

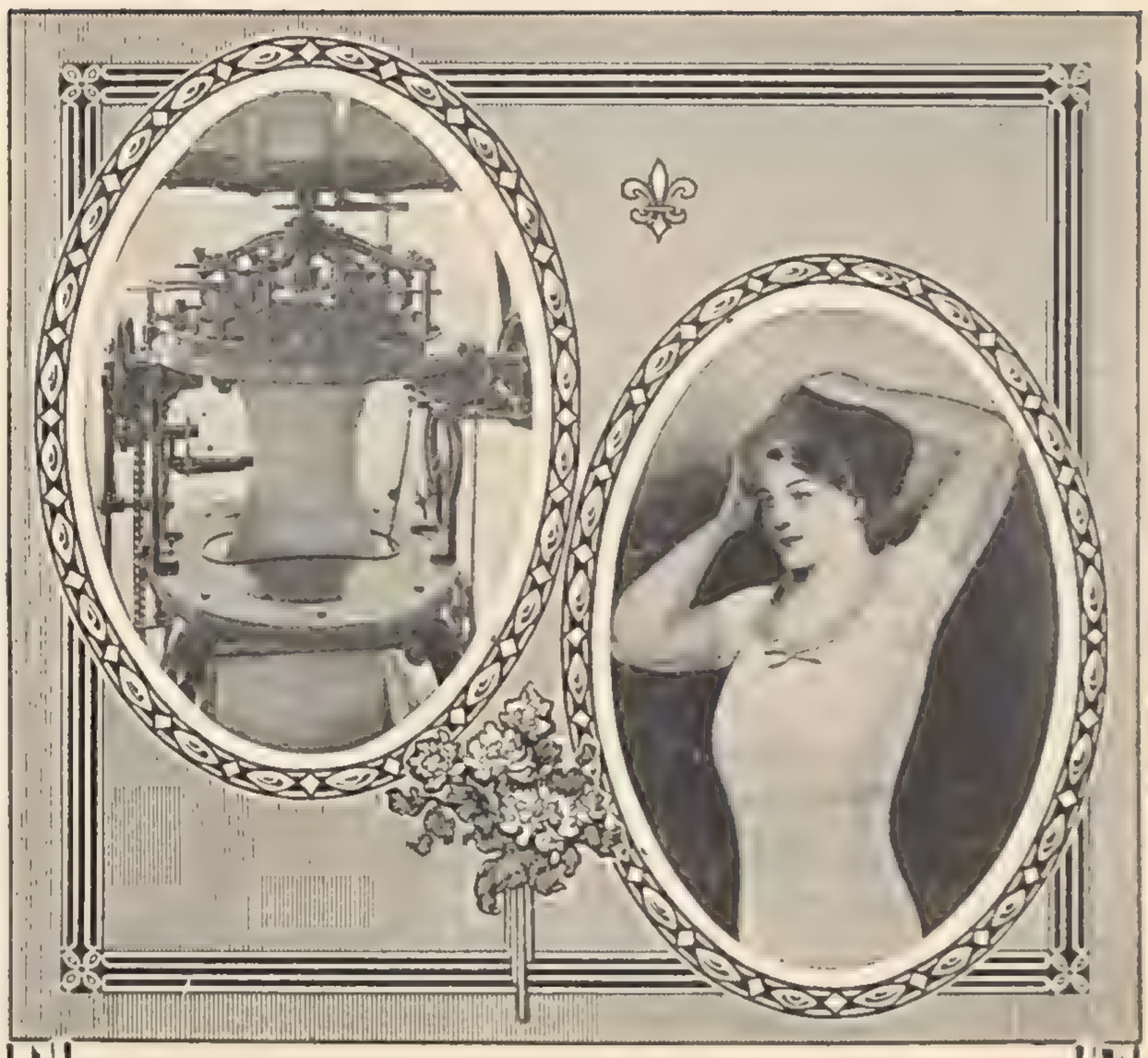
Write today for samples

For 4c we send a sample cake. For 10c samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Woodbury's Facial Powder. For 50c a copy of the Woodbury Book on the care of the skin and scalp with samples of the Woodbury preparations. Write today. The Andrew Jergens Company, 2602 Spring Grove Ave., Cincinnati, O.

Woodbury's Facial Soap



For sale by dealers everywhere



Knitted to your form

There is *one* make of fine-ribbed union suits knitted to your form, Madam, and *only* one.

This is the

Richelieu

Other union suits, at the same price, are shaped at the waist by coarse seams.

Compare them at your dealers'.

There are two distinct types of the Richelieu, made in cotton, mercerized and merino, and priced from $1.00 to $3.00.

THE WIN-SUM

In the Win-sum, you have a union suit giving the same combination as that found in a summer-weight vest worn with a heavy-weight lower garment—and this without seams.

THE SEEM-LESS

You have in the Seem-less a union suit with a glove-fitting waist of thinner texture and with no waist seams to cause discomfort beneath the corsets.

If your dealer cannot supply you, send us his name and address with your height, weight and bust measurement, and we will fill your order.

An Unusual Booklet on Request

Richelieu Knitting Co.

66 Broad Street, UTICA, N. Y.

By the way, have you entered your ideas for the $500.00 Richelieu prizes? If not, ask your dealer for a blank and particulars—or write us.



THE "bunchy," "lumpy," shapeless Sweater Coat *went out* when

Marinette

The Aristocrat of Knitted Coats

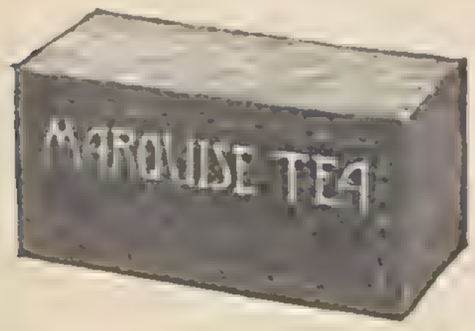
came in. It has made the Sweater Coat a garment that is a *delight* to put on and a *distinction* to wear.

"MARINETTE" Knitted Coats are *pure worsted*—full-fashioned — elastic — hand-finished throughout — everlastingly shape-keeping—ultra-smart. Every part is knitted, *not* cut. "MARINETTE" is the label that distinguishes the *best* from the *rest.*

Four hundred separate styles for men, women and children retailing from $3 to $15, at all the best shops. Silk Coats, $20 to $75. Send a postcard for the name of a dealer near you and for our charming book F.

Marinette Knitting Mills
Marinette, Wisconsin

Will you accept ½ pound of MARQUISE TEA on Trial?



We will send you, prepaid, on request, a ½-pound package of MARQUISE TEA. Try it for a week. If you like it, send us 45 cents. If you are not delighted with it and do not find it better than any at $1.50 a pound, you need not pay for it. Write us that you accept this offer. Price per pound after Oct. 1, in 3-pound lots, 80c, delivery prepaid.

The flavor of MARQUISE will teach you why the average English family uses *six times* as much tea as the average American home. These English cousins declare our national taste in tea is barbarous.

MARQUISE is an exquisite blend of choice India and Ceylon leaves. Such tea as this can be bought in very few localities in the U. S. at *any* price. It is the sort you have tasted with delight in Montreal or London and wished you could get at home. Furthermore, it goes twice as far as the tea you now use. Send for booklet "Some Little Known Facts About Tea."

William Welch Stanley Co.

146 Federal Street Boston, Mass.

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FURS

For Sixty years

Siede's furs; that's all you need to know about it. One person in a thousand is a judge of furs. That person is usually a furrier, and we have been dealing in furs for 60 years.

THAT'S SELLING SOME.

Furs to order at short notice.
Fur coats, neckwear and muffs.
See Siede's exclusive fur effects.
Honest furs at very fair prices.
Fine furs for the smart set.
Any of your furs stylishly remodelled, or repaired.
Bring to us the old furs, no matter what their present condition.
We will put style and effect in them equal to new.
Moderate prices.

Siede Fur Co.

Henry Siede, President.
FURRIERS EXCLUSIVELY.
Four West 37th Street
Near Fifth Ave. and no branches

FASHION DESCRIPTIONS



PAGE 28

LEFT FIGURE.—Raven's-wing blue charmeuse bridge gown, with overdrapery of blue chiffon widely bordered in lovely rose shades. This bordered chiffon makes the two side panels and is used as a surplice drapery on the bodice. The yoke and collar are of fine Malines lace. Jet fringe finishes the sleeves and back panel. A white felt hat faced with black velvet with cluster trimming of uncurled ostrich in Raven's-wing blue tops this charming gown.

RIGHT FIGURE.—Effective dinner gown for a matron. The foundation of ivory satin, covered with pale yellow chiffon, is covered with a tunic of net embroidered in gold, with the long train of white and gold brocade, edged with gold fringe; the scarf drapery is of smoke-colored Malines, and weighted by a gold tassel.

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LEFT FIGURE.—Gown of emerald green faille silk with plaited underskirt. The draped overskirt opens in front, the edge being embroidered with dark garnet beads and gold thread. The lower part of the bodice and the panel in the back are of silk, edged with gold thread embroidery. The upper part of the bodice is of green chiffon embroidered with small designs. It has deep cuffs of the beaded trimming, and the belt and new rosette in back (with tasseled ends) are of green satin ribbon.

MIDDLE FIGURE.—Reception costume of black satin, veiled partly with wide black lace. A scarf of the lace forms one sleeve and is draped diagonally across the back. Sevres blue ribbon forms the lower part of the bodice in front, and narrows to form a deep belt in the back. A black lace band crosses the bodice in front, over the shoulders, and forms a square in back, veiled with blue tulle in the same shade as the ribbon. The lower part of the sleeve is of blue tulle over blue chiffon. Narrow gold lace edges the neck.

RIGHT FIGURE.—Evening dress of sulphur and gold metallic brocade. The bodice is made of two bands of silver lace. Flesh-colored Malines veils the shoulders. The skirt is slit up the right side, as high as the knee, to show a band of silver lace weighted with a fancy jet ornament. Black velvet ribbon outlines one shoulder and winds closely about the figure, under the knees. It is weighted with a jet pendant, and a jet ornament adorns the waist.

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LEFT FIGURE.—Stunning gown in tapestry brocade of buff and blue. The little sleeves of black draped tulle and the rose of salmon pink which finishes the V-shaped neck form an exquisite harmony. Beer model. Price, cut to measure, $4.

MIDDLE FIGURE.—Elaborate wrap of black velvet, lined with apple green, showing the new butterfly panel back. Worth wrap. Price, cut to measure, $4.

RIGHT FIGURE.—Dainty gown of pale buff taffeta, profusely trimmed with cream-white Chantilly lace and little satin roses. Bouée Soeurs. Price, cut to measure, $4.

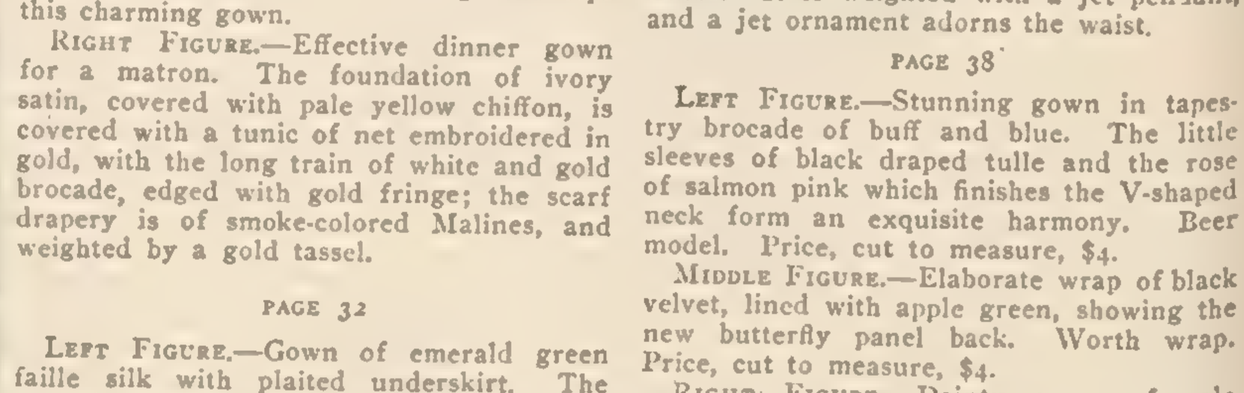
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UPPER LEFT.—Modified Tam o'Shanter in golden-brown velvet with upturned brim faced with taffeta embroidered in Oriental colors. From Castle.

UPPER RIGHT.—Quaint shape of stone-gray velvet with shaded gray ostrich plumes placed at the left back. From Castle.

LOWER LEFT.—This smart black velvet hat has the upcurved brim bound in black moiré belting, with cockade of white uncut velvet at the side front. From Crosby.

LOWER RIGHT.—Stunning large black velvet hat with crown and inside cap—which fits the head snugly—of gold lace. Large bird of paradise on the left. From Castle.



Back views of the four charming frocks for misses pictured on page 55.

ART

(*Continued from page 96*)

Chicago and other large cities have been enabled to invite the public to the interesting exhibitions of the French Société Nouvelle.

Among the notable collections of paintings shown at the Albright Gallery were the works of John W. Alexander, Edward Redfield, and Herman Dudley Murphy.

This year a superb group of thirty-four canvases and etchings by Whistler was lent to the Gallery by Richard Canfield, of Providence. There was also an exhibition of the works of F. K. M. Rehn, Charles W. Hawthorne and Albert P. Lucas. and an exhibition of small bronzes by American sculptors.

The artistic impetus given to Buffalo by the extraordinary number of works of art shown every year in rapid succession can be estimated in concrete manner from the number of paintings and sculptures purchased by Buffalo collectors. Out of eighty-five bronzes exhibited this spring, five were bought by residents of Buffalo, as were George Bogert's "Misty Morning," Rehn's "Tidal Inlet," Walter Palmer's "The Pool," "The Hillside" and the "Buried Lane," and about ten others.

Miss Sage's announcement of one of her exhibitions well illustrates the simple, practical and unsensational methods she follows in managing one of these artistic events.

"The Buffalo Fine Arts Academy," the announcement reads, "holds annually, in conjunction with the City Art Museum, St. Louis, an exhibition of paintings by American artists—not exceeding one hundred works—which it is designed shall represent, as nearly as may be possible, the highest achievements of our native painters during the preceding two or three years—excepting only such works as previously may have been exhibited in Buffalo.

"The exhibit will be formed of works specifically selected by the Art Director of the Buffalo Fine Arts Academy. There will be no Jury of Selection, no Hanging Committee, no prizes, diplomas, or 'honorable mentions.' There will be an earnest endeavor to secure the best works obtainable, to hang them so that they may be seen at their best, and there will be diligent effort to effect as many sales as possible.

"The one hundred pictures will be hung in four galleries—an average of twenty-five to each gallery, or a fraction over six works to each wall—which is a guaranty against crowded installation."

Miss Sage, who is a skilled writer, edits the "Academy Notes," an illustrated magazine published under the auspices of the Buffalo Museum. Her achievements have been recognized in a striking way by almost every artistic organization in the United States.

PRESENTING the Authentic MODES of the HOUR
as interpreted by MADAM SCHWARTZ

THE SCHWARTZ CORSET

Fall 1911

A Creation of *Individuality*
Created *for the Individual*

THE undeniable touch of originality, the clever blending of perfect workmanship and authentic Fashion, the faultless construction of every model expressly for patron's individual requirements, under the skilled *personal* supervision of Madam Schwartz, assure a normal form development, comfort in every detail, and an adherence to Fashion's *dress* demands NOT to be obtained under any other auspices.

Features:
EQUESTRIAN AND EXERCISING CORSETS
MISSES' AND CHILDREN'S CORSETS

MME. S. SCHWARTZ, *Corsetiere*, No. 12 West 39th Street, New York

CORRESPONDENCE AND MAIL ORDERS INVITED. PHONE 4882 MURRAY HILL.



Embroidered Eyelet Collar, 2 ply, 2½ in. high. Sizes 12 to 14. Price, 25 cents.

Hand Embroidered — Hand Plaited Side Frill. Style 8860. Price, $1.00.

Slater TRADE MARK

Women's Tailored Collars

The name "Slater" is stamped on the band.

Ask for them—INSIST on getting them.

Slater, Apple & Co.
28 East 22nd St., New York City

R&T DOLLAR PRINCESS



This is a new Dress Silk Fabric of unusual lustre and beauty. It is a yard wide and retails for one dollar the yard. It is made in eighty shades and is suitable for day or evening wear. Its intrinsic value and general usefulness makes "DOLLAR PRINCESS" a fabric of most unusual desirability. We believe it is the best value ever sold over a retail silk counter for the price.

Ask your retailer and look for the name

"R & T DOLLAR PRINCESS"

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WINDSOR CASTLE

21 *April*, 1911.

Messrs. Prichard & Constance.

Dear Sirs: I am commanded by the Queen to say that Her Majesty will be pleased to purchase 1 *Bottle of the* **Princess of Wales English Roses** *at* 4/6, 1 *Bottle of the* **Princess of Wales English Violets** *at* 4/6, 1 *Tin of* **Verbena Tonic Bath Crystals** at 10/.

I am, yours faithfully,
E. W. Wallington, Priv. Sec.

These celebrated perfumers to the British Royal Family announce a new perfume of rare and exquisite fragrance—

AMAMI
"Love Me"

The suggestive Italian name given this fascinating perfume expresses the favor which it is meeting in Europe. **Amami** envelops the user with a soft and delicate fragrance—charming and alluring the senses. The **Amami Bath Crystals** give a delightful odor to the bath—soften the hardest water and make it cleansing, luxurious and refreshing.

Free *sample tube of Amami in return for name of dealer who does not carry Prichard & Constance Perfumes. Amami Extract in Cut Crystal Bottles* $2.50 *and* $5.00. *Bath Crystal,* $1.00 *and* $2.50.

A full line on sale at Habermann & Co., Broadway, N. Y.; McCreery & Co., 34th St., N. Y., and all high-class Toilet counters.

ARTHUR J. MORISON
Importer
43 W. 27th St., New York City



Ready for Travel or Business

Now Comes the

TRAVEL-RYTE WAIST

(Patent Pending)



for traveling, business and general wear. A waist of heavy-quality India Silk, rich and lustrous, washes perfectly, wears and looks better after laundering than before.

Exclusive features protected by U. S. Patents.

The Travel-Ryte Waist includes a soft roll collar and reversible, detachable cuffs for business wear, etc.; and extra tucked stock and detachable ruffle for evening wear, etc. Can be changed in five minutes.

THE TRAVEL-RYTE WAIST

Trade Mark—Registered

The TRAVEL-RYTE WAIST is so serviceable, so beautifully tailored, so far superior to any other silk waist on the market at higher prices, that it instantly wins favor. It is only necessary to know where to get it.



Same Waist, Ready for Dinner, Evening Theatre, or House Wear

In many attractive patterns at the Better Shops

$7.50

See it at your Dealer's

And write for our illustrated "Waist Style Book," describing all the Hynard & Meehan "Custom Quality" Waists.

Manufacturers of the Famous "Racquet" Waist and Skirt

HYNARD & MEEHAN

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Guiry

Importer of Millinery

36 West 33rd Street

takes this opportunity of thanking those who have favored her with their patronage during her 10 years in business, and announces the opening of another shop at

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To introduce our extensive line of **Perfectly Made Transformations, Wigs, etc.**

we are offering

"The Ideal Knot"

at the special price of **$8.00**

Bleached and faded hair restored
Especially drab and reddish shades

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PELLERIN

Tailors to Gentlewomen

50 W. 46th St., New York City

Showing exclusive models from the leading houses in Paris

COUNTRY SCHOOL FOR GIRLS

Cranford, N. J. 17 miles from New York City

College Preparatory and Academic Courses, Individual Instruction, enabling pupils to enter at any time. Separate department for girls between 4 and 10. Splendid table, healthful out-of-door sports.

$400.00 per year. Mariana N. Richmond, Prin.

LONG SANG TI

CHINESE CURIO COMPANY

293 Fifth Ave., bet. 30th and 31st Sts., New York

Their booklet "V" illustrating the history of Oriental Art and Stones to be worn for good luck on different days now ready.

GOOD FORM *in* JEWELRY

The Point a Woman Should Remember is Never to Eclipse Her Own Beauty by the Gorgeousness of Her Jewels



WHY is it that a woman rarely considers the subject of the relation of jewels and jewelry, not to her costume, but to herself? Every woman varies in form, tint of skin, color of eyes, hair, and formation of features, yet she wears without compunction the jewels and jewelry she likes, that which modes favor, or that which is given her, without regard to her personal needs. The slender woman affects long lines, and the plump woman as often the broad and flat. True, it is occasionally desirable to accentuate a long or broad line, or some other definite quality or feature, but it is just as often desirable to subdue them.

Jewelry is as much responsible for the attractive general appearance of a woman as her costume, but this does not mean that she is to wear jewels, in order to be attractive, until she radiates like a motor light.

PROFUSION OF ORNAMENTS SELDOM IN GOOD TASTE

Each woman should stop long enough in the finishing touches of her toilette to ask herself what is the purpose of adornment. And if her honesty is equal to her vanity, she will acknowledge that her wish is to add to her own loveliness. She will then often find that her first selection of an ornament from the jewel case before her will change from the pieces prized for their costliness to some simpler object more suited to the occasion and to her individuality.

Wisdom suggests that where one possesses many personal ornaments there should be formed a *parure,* based on a color—this color to be carefully selected according to the tint of skin, eyes and hair. These three items should be considered in order and then as a whole. Never base the *parure* merely on the favorite kind of stone.

After a color has been chosen and the *parure* of precious stones is complete, then repeat the color scheme in semi-precious stones; thus, for emeralds use jade; and for sapphires, lapis-lazuli.

PEARLS AND DIAMONDS BELONG TO THE BRUNETTE

Brunettes find a most becoming adornment in the pearl, which blondes cannot as successfully wear. The brunette in cream satin, or a gown profusely lace trimmed, may wear a great quantity of pearls, if not mixed with other jewels, and present a perfect appearance of good taste—though the diamond essentially belongs to the brunette.

At present the jewels in favor for every purpose are diamonds, pearls and sapphires; emeralds are increasing in value, and at all times are difficult to obtain without a flaw. Emeralds are a success where the complexion is olive, and are excellent set with pearls. Sometimes with diamonds they create a good combination.

To wear diamonds near the face is a questionable advantage—the reason is obvious. A certain very great French actress goes so far as to say it must never be done. A clever young matron overcame this seeming difficulty by wearing all diamonds as corsage ornaments, rings, etc., with a slender rope of pearls close at the collar.

The habit of the American woman of wearing a pearl necklace at all hours and places is to be deplored. A ten- or fifty-thousand dollar pearl necklace worn to golf or market is more often criticised than one may think, especially by men who demand refinement of woman in wearing jewels. Man is himself apt to be barbaric in jewels, yet, contrary as it may appear, he never admires barbaric display in others.

GEMS OF GREAT VALUE ARE NOT FOR YOUNG GIRLS

Young girls should be content to wear jewelry, rather than jewels. Cameos are especially girlish and pretty; and the vogue promised to coral for the winter offers an excellent opportunity for pretty and dainty ornaments.

There is, in fact, a strong tendency at the present time to make all ornaments dainty, rather than heavy. In Paris a new brooch much chosen imitates a lace bow, the setting being platinum, the jewels according to fancy. This makes a good lace clasp, and is dictated by the present mode of jabots and fichus. The high platinum setting of fairy-like beauty in the new dinner rings expresses the same daintiness, though these mountings often hold large stones; yet these again are softened and connected by designs in minute diamonds.

ALL DESIGNS SHOULD BE KEPT IN FASHION BY RESETTING

The American woman keeps her jewelry up to date, and understands that unless she has an antique, or is willing to put aside some pieces until the fashions call for them again, it is best to have her stones reset. The English woman, not so carefui, is willing to wear styles of ten years back. In this difference the American has truly the advantage in appearance, and perhaps in comfort also, for the new style glove ring emphasizes this with its flat, smooth mounting. The marquise ring, by the way, is quite out of style. Rings for small hands should have especial thought; large stones must be properly set; else the hands look gawky and out of proportion.

The new long chains for women are sixty inches, instead of the former length of forty-eight; if one is not tall enough to carry this length gracefully, they can be shortened by throwing once around the neck. These chains are both jeweled and unjeweled, and it is to be hoped they may continue in favor, for there is no better device for obtaining a becoming line. In the length of the necklace, individual appearance should govern. Seed pearls and black beads twisted are to be seen among the new neck-chains.

BLACK VELVET BANDS FOR EVENING WEAR

For the evening, and only for that time, the velvet ribbon with wide diamond clasp, somewhat wider than formerly, is still in best style. The great advantage of this is that not alone are the diamonds beautifully shown, but the black of the velvet whitens the appearance of throat and neck. The pendant for evening wear also retains its popularity, but the chain on which it is worn must be subject to the regulations of a short or long line beneath the face; and the shape and color expressed in the pendant must be carefully considered. All pendants are larger than formerly. Renaissance necklaces and pendants become only women with clear complexions, as their designs are too intricate, and the mixture of small stones and different jewels too profuse, to look well with a poor skin.

It is good to have the bracelets of the same style as the necklace, but this is not necessary. Loose-linked bracelets and "bands" cannot be worn together. Jeweled bracelets need not match. Bangles are no charm to the attire; but, ill chosen, they worn. Well-selected bracelets add much charm to the attire; but ill chosen, they may disconnect the whole costume. They are an important matter.

EARRINGS MUST BE CAREFULLY PROPORTIONED TO THE FACE

Accessories must receive much attention, and should never be unduly displayed. Vanity-boxes, though they have come to stay, are no longer carried openly for this reason: and collar pins and motor-veil pin must match. These pins come in sets of one 2½-inch pin and two 1¾-inch—also in sets of five pins. Corsage ornaments measure now from eight to twelve inches.

The earrings are as long as the distance from ear to neck will permit, which is frequently a test of self-appreciation. A Spanish type can deck herself without much thought in them, but other women should pause, and consider the formation of their faces, before the fashion. The point a woman must always keep in view, is never to eclipse her own beauty by the gorgeousness of her apparel and jewels.

Cook in Paper Bags!

Away with Greasy Pans and Kettles



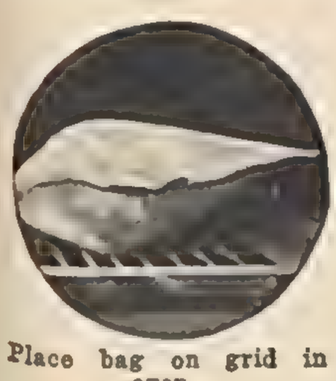
Food prepared for cooking is placed in bag.

SEND FOR FREE SAMPLES

This new Soyer method of cooking in fresh, germ-proof paper bags gives to food a new deliciousness, prevents shrinkage and loss of flavors, saves a vast amount of time, labor and expense. Things cook in less time and cook perfectly—no greasy pans to wash, no smell of cooking in the house. Inexpensive and marvelously simple to use.



Fold end over twice and fasten with several pins or paper clips.



Place bag on grid in oven.



To remove—slip plate under bag.



To remove food—rip open bag.

UNION Cookery Bags

Prepare food as usual and put into a bag of proper size. Close the end tight and slip bag into oven. Needs no further care until the necessary time for cooking has elapsed, then slip a plate under bag to remove it from the oven, slit open the top of the bag with a knife, and the food will be found more deliciously cooked than is possible in any other way. Everything except soups and beverages may be cooked in them.

But—you can't use ordinary paper bags. They will spoil the food. Be sure you have the genuine Union Cookery Bag bearing this mark—

TRADE MARK UNION Cookery Bags

The Union Bags are the only bags made in America especially for the Soyer method of cooking. They're odorless and tasteless, moisture-proof, germ-proof, unaffected by heat. Air-tight, they retain all the richness, flavor and aroma of the food, self-basting and self-browning. They are made in all needed sizes and are put up in liberal 25c sanitary packages.

Ask Your Grocer *to supply you—he can get them wherever he buys his ordinary paper bags.*

Write for FREE SAMPLES TODAY

Send us your name and address with the name and address of your grocer and we will mail you, free, samples of various sized Union Cookery Bags with directions for using and some of the best of the Soyer recipes. Be the first in your town to use them. A postal will do.

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Announces

The Fall showing of recent importations of the latest French models in

Suits, Gowns
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Blouses

Also, original designs at moderate prices from our own workrooms.

Patrons From Out-of-Town
Will Receive Every Possible Attention



Two Unusual and Exclusive Models

Artistically draped envelope coat of baby lamb, trimmed with ermine, bordered with heavy silk fringe; exquisitely lined with satin, veiled with chiffon.
$1400 caracul and white fox $850.00

Charming simple model which can be developed in either charmeuse satin face cloth or velvet, fur trimmed.
Dress and Coat $225 *to* $250.00

Bergdorf & Goodman Co.

32 West 32nd Street

New York



SOCIETY

New York

DIED

Barr. — On Saturday, September 16th, Rosalie G. Ford, wife of the late William R. Barr.

Devereux.—At Mamoroneck, N. Y., on September 10th. Mary Porter Gregory, wife of Walter B. Devereux.

Hyde.—On September 11th, Edith Moore, wife of B. Talbot Hyde.

Nowell.—On Wednesday, September 13th, Douglas Chapin Nowell, in the nineteenth year of his age, only son of Kate R. de Forest and the late Arthur L. Nowell.

McCook. — On September 17th, at his summer home in Seabright, New Jersey, Col. John J. McCook, in the sixty-seventh year of his age.

Pupke. — On September 12th, Bertha, daughter of Hélène and the late John F. Pupke.

Soley.—On September 11th, at his home in this city, James Russell Soley, in the sixty-first year of his age.

ENGAGED

Auerbach-Emmet.—Miss Helen D. Auerbach, daughter of Mr. and Mrs. Joseph S. Auerbach, to Mr. Herman LeRoy Emmet, second son of Mr. and Mrs. Robert T. Emmet.

Clark-Shields. — Miss Augusta Clark, daughter of Mr. and Mrs. Albert B. Clark, of Lee, Mass., to Mr. Sturges Bradford Shields, of New York City.

Marvin-Griffin. — Miss Katherine Langdon Marvin, daughter of the late Seldon E. Marvin, of Albany, to Mr. Hancock Griffin, of Schenectady, son of the late General Eugene Griffin, U. S. A.

WEDDINGS

Blagden-Burton. — In Trinity Church, Hewlett, L. I., on September 23rd, Mr. Wendell P. Blagden and Miss Louise Burton, second daughter of Mr. and Mrs. Robert L. Burton, of Cedarhurst, L. I.

Brinsmade-Hickox.—On September 16th, Mr. James B. Brinsmade, son of Mr. and Mrs. Henry N. Brinsmade, and Miss Margery C. Hickox, of Toledo, Ohio.

Downs-Robb.—At the home of the bride, September 20th, Mr. Daniel F. Downs, Jr., and Miss Cornelia Van Rensselaer Robb, daughter of the late J. Hampden Robb.

Francke-de Lamoutte. — On September 18th, in St. Marylebone's Church, London, England, Mr. Luis J. Francke and Mrs. Jane Bush de Lamoutte.

Leishman-Demarest. — At the Episcopal church at Cadenabbia, Lake Como, Italy, on September 18th, Mr. John G. A. Leishman, Jr., and Miss Helene G. Demarest, daughter of Mr. and Mrs. Warren G. Demarest, of New York.

Marshall-Pardee. — On September 30th, Mr. Robert P. Marshall, son of Mr. and Mrs. Melville Marshall, to Miss Mary Pardee.

Rambaugh-Colgate.—On September 20th, in Onteora Church, Tannersville, N. Y., Lieutenant Stanley M. Rambaugh, of the U. S. army, and Miss Elizabeth M. Colgate, daughter of Mr. and Mrs. Gilbert Colgate, of New York.

Taber-Woollcott.—In the Church of the Ascension, September 11th, Mr. Charles Taber and Miss Julia Bucklin Woollcott, daughter of Mrs. Walter Woollcott, of Phalaux, New Jersey.

Taylor-Bulkley.—On September 20th, in the Ladies' Annex of the Metropolitan Club, Mr. Henry Benedict Taylor, of Oakland, Cal., and Miss Josephine Bulkley, daughter of Mr. and Mrs. Justus L. Bulkley, of New York.

Welldon-Hoyt.—On September 16th, Mr. Samuel A. Welldon, of Washington, D. C., and Miss Julia M. Hoyt, daughter of Mr. and Mrs. Gerald L. Hoyt, of New York City.

WEDDINGS TO COME

Kane-Baker. — On October 15th, in St. Mary's Church, Tuxedo, Miss Edith Kane, daughter of Mr. and Mrs. Grenville Kane, of Tuxedo Park and New York, to Mr. George F. Baker, of New York.

Pendergast-Durant. — Miss Adelaide J. Pendergast, daughter of Mr. J. Lynch Pendergast, and Mr. Lawrence T. Durant, in the Ladies' Annex of the Metropolitan Club, October 18th.

Smyth-Rutherford. — Miss Helen D. Smyth, daughter of Mr. and Mrs. Sidney Lanier Smyth, to Mr. Alexander H. Rutherford, at the home of the bride, October 21st.

RECEPTIONS, DINNERS AND DANCES

Blagden, Mr. Wendell P.—Bachelor dinner; Tennis and Racquet Club, September 16th.

Claflin, Mrs. John. — Dance for Miss Bessie S. Claflin; Sherry's, on Friday, January 19th.

Johnson, Mrs. Henry Meyer.—Dance for Miss Louisa A. Johnson; Sherry's, December 2nd.

Lee, Miss Margaret Livingston Lee, daughter of Mr. and Mrs. Henry Livingston Lee, of New York, debut, at the summer home of her grandmother, Mrs. John Lawrence Lee; Lenox, Mass.

Strong, Mrs. James Remsen.—Dance for Miss Grace Henry; at Sherry's, December 29th.

Atlanta

WEDDINGS

Adair-Dodd.—On September 25th, Mr. Forrest Adair, Jr., to Miss Julia Dodd, daughter of Mr. and Mrs. Gus T. Dodd.

Bell-Hammond.—On Wednesday, October 4th, Mr. S. Inman Bell to Miss Elinor Hammond.

Augusta

ENGAGED

Fry-Kirven.—Miss Elizabeth Fry to Mr. James Kirven.

(Continued on page 92)

The Cocoa That Satisfies



Sample Can free on request

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SOCIETY

(*Continued from page 90*)

Boston

DIED

Brady.—In San Mateo, California, September 11th, Katherine L., daughter of Mr. and Mrs. James Brady.

WEDDINGS

Burrage-Gay.—On September 16th at the First Parish Church at Cohasset, Mr. Francis H. Burrage to Miss Marion Otis Gay, second daughter of Mr. and Mrs. Harry H. Gay, of Cohasset and Boston.

Marshall-Ames.—At the Ames country place at Tewkesbury, on September 18th, Mr. Andrew Marshall to Miss Jessie Ames, daughter of General and Mrs. Adelbert Ames, of Lowell and Gloucester.

Buffalo

ENGAGED

Wright-Bleistein.—Miss Anna Louise Wright, daughter of Mr. and Mrs. Albert J. Wright, to Mr. Chandler Bleistein.

WEDDING

Griffin-Redfield.—On Saturday, September 16th, in St. Mary's Church, Barnstable, Mass., Mr. Henry Ferrand Griffin to Miss Mary Whitney Redfield, daughter of Mr. and Mrs. Robert Stuart Redfield.

Cincinnati

ENGAGED

Stallo-Florman. — Miss Helen Stallo to Mr. Nils Florman.

WEDDINGS

Moore-Hoernes.—On September 12th, Mr. Arthur F. Moore, of Vanceburg, Ky., to Miss Rita Mamie Hoernes, daughter of Mrs. L. Hoernes.

Woodson-Halford.—On September 9th, Lieutenant Walter Browne Woodson, U. S. N., to Miss Ruth Halford, daughter of Mrs. Albert J. Halford, of Washington, D. C., at the Church of the Covenant.

Chicago

ENGAGED

Prentiss-Pickard.—Miss Edith Lersch Prentiss, daughter of Mr. and Mrs. Seymour Cromwell Prentiss, to Mr. John W. Pickard, Jr., of Cleveland.

WEDDINGS

Edwards-Hooper.—On Wednesday, September 27th, Dr. Martin Edwards, of Shanghai, China, to Miss Ethel Hooper, daughter of Dr. and Mrs. Henry Hooper, of Chicago.

Farson-Heald.—On Thursday, October 5th, Mr. William Farson to Miss Elizabeth Heald, daughter of Mr. and Mrs. James H. Heald, of Oak Park.

Gillette-Brookmire.—On September 12th, Mr. Howard Gillette, of Chicago. to Miss Cornelia Brookmire, daughter of Mrs. James H. Brookmire, of St. Louis, at Biddeford Park, Me.

Husband-Brown.—On Saturday, October 7th, at Trinity Episcopal Church Highland Park, Mr. Joseph Husband to Miss Eleanor Brown, daughter of Mr. and Mrs. Francis Coren Brown.

WEDDINGS TO COME

Ryerson-McGenniss.—On Saturday, October 14th, at the Presbyterian Church, Lake Forest, Mr. Donald Mitchell Ryerson to Miss Isabelle Corwith McGenniss, daughter of Mr. and Mrs. Ambrose Cramer, of Lake Forest.

Vose-Peck.—On Wednesday, November 1st, in Milwaukee, Miss Evelyn Vose, daughter of Mr. and Mrs. Hamilton Vose of Milwaukee, to Mr. Spaulding Peck.

Cleveland

WEDDING

Hukill-Campbell. — On September 14th, Mr. Emory G. Hukill, of Franklin, Pa., to Miss Jean Campbell, daughter of Mr. and Mrs. Oscar James Campbell.

Denver

WEDDING

Capers-Davis.—On September 16th, Mr Francis Legadon Capers to Miss Ethel May Davis.

Minneapolis

WEDDINGS

Johnson-Kertson.—On September 19th. Mr. Frederick Godfrey Johnson to Miss Rella Kertson.

Weaver-Johnson.—On Saturday evening, September 30th, at Christ Church, St. Paul. Lieutenant Walter Reed Weaver to Miss Elizabeth Johnson, daughter of Mr. and Mrs. C. W. Johnson, of St. Paul.

Philadelphia

ENGAGED

Klauder-Spencer. — Miss Jeannette Cascaden Klauder, daughter of Mrs. Charles W. Klauder, of Bala, Pa., to Mr. Thomas C. Spencer, Lieutenant U. S. A.

McIlvaine-Nelson.—Miss Ellen McIlvaine, daughter of Mrs. Henry C. McIlvaine, to Mr. John M. Nelson, Jr., of Baltimore.

Mellon-Jones.—Miss Emma Mellon to Mr. Breckinridge Jones, Jr., of St. Louis.

WEDDING

Tilghman-Sayres.—On Saturday, September 16th, at the Church of the Redeemer, Bryn Mawr, Mr. Arthur Tilghman to Miss Isabel D. Sayres, daughter of Mr. Horace Sayres.

Pittsburg

WEDDING

Kelsey-Rodd.—On October 4th, at the home of the bride's parents, Dr. Joel Kelsey, Jr., to Miss Mary Herron Rodd, daughter of Mr. and Mrs. Thomas Rodd.

Providence

WEDDINGS

Bosworth-Levermore. — On September 8th, Mr. Rowland Sherwood Bosworth to Miss Margaret Levermore, of Brooklyn, N. Y.

Young-Vaughan.—On September 12th, at the home of the bride's parents, Mr. Frederick H. Young to Miss Marion Child Vaughan, daughter of Mr. and Mrs. Eugene A. Vaughan.

Richmond

ENGAGED

Donohoe-McChandlish.—Miss Mary LeGrand Donohoe, 01 Fairfax, daughter of Mr. S. R. Donohue, to Mr. Fairfax Shield McChandlish.

Duvall-Reed.—Miss Edith Brent Duvall, daughter of Mr. and Mrs. William Montgomery Duvall, to Mr. David Winfree Reed.

St. Paul

ENGAGED

Scott-Kumrow. — Miss Grace Scott, daughter of Mr. and Mrs. Robert Scott, to Mr. William Kumrow.

WEDDINGS

Hannaford-Schurmeier.—On Wednesday, September 20th, Mr. Foster Hannaford to Miss Caroline Schurmeier.

Ritzinger-Greene.—On October 5th, at St. John's Episcopal Church, Mr. Frederick Ritzinger to Miss Jessie Greene, daughter of Dr. and Mrs. Charles Lyman Greene.

Skinner-Henry—On September 16th, Mr. C. H. Skinner, of Houston, Tex., to Miss Caroline Henry.

Tacoma

ENGAGED

Ingersoll-Markoe—Miss Avis E. Ingersoll, daughter of Mr. and Mrs. Avery M. Ingersoll, to Mr. Harry Markoe, Jr., of New York and Philadelphia.

Washington

WEDDING

Blagden-Hopkins.—On October 7th, in the Thompson Memorial Chapel, at Williamstown, Mass., Mr. Crawford Blagden, of New York, to Miss Mary Hopkins, daughter of Mr. and Mrs. Archibald Hopkins.

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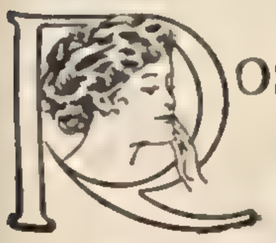
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A. Lust

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MUSIC



THE strength of the Metropolitan Opera Company will be in its singers, for the coming season, and not in its repertoire. The latter will not be augmented by any such important and universally interesting operas as "The Girl of the Golden West," "Natoma," or the Strauss operas, "Salome" and "Electra." The few novelties will be of primary interest to musicians and musical scholars, and perhaps Horatio Parker's prize opera, "Mona," will have the same element of general popularity that graced Victor Herbert's "Natoma," but for the most part the new operas will rely upon the casts, instead of their own inherent virtues, for the favor they may receive.

From the point of view of the general public, Mme. Louisa Tettrazzini is the most important addition to the list of singers. The restored Caruso will also enliven the fondness of the uninitiated for grand opera. With these two at the head of a company, it cannot be surpassed, for drawing power, by any company in the world. It may even come to pass that, in a spendthrift moment, the Metropolitan Company will put them both in the same cast. If that should happen, the maddest dream of the amphitheatre will have come true, and the prosperous seat-holders "downstairs" will have a delectable anecdote for their grandchildren.

The list of soprani includes Emmy Destinn, Geraldine Farrar, Olive Fremstad, Johanna Gadski, Alice Neilsen, Alma Gluck, Bernice de Pasquali, Anna Case, Rita Fornia, Electra Parks Brownrigg, Frieda Hempel, Inga Oerner, Marie Rappold, Leonora Sparkes, Rosina VanDyke, Berta Morena, and Bella Alten, the cleverest soubrette in grand opera.

Mme. Louise Homer heads the mezzo soprani, and the contralti, among whom are Florence Wickham, Jeanne Maubourg, Marie Mattfeld, Henrietta Wakefield, Helen Mapleson, Lillian Snelling and Margaret Matzenauer.

For tenor rôles, the Metropolitan has, of course, the great Caruso, and Carl Jorn, Leo Slezak, Hermann Jadlowker, Carl Burrian, Riccardo Martin, Pietro, Andisio, Angelo Bada, Julius Bayer, Dimitri Smirnoff, Albert Reiss, Lambert Murphy and Heinrich Hensel.

The baritoni include Pasquali Amato, Antonio Scotti, Bernard Begue, Dinh Gilly, Otto Goritz, Giusseppi Campanari, Vincenzio Reschiglian, William Hinshaw and Herman Weil.

The bassi are Adamo Didur, Andrea de Segurola, Herbert Witherspoon, Leon Rothier, Paolo Ananian, Georges Burgeois, Antonio Pini-Corsi, Putnam Griswold, Marcel Reiner, Guilio Rossi and Millspaugh-Ruysdael.

The incomparable Arturo Toscanini is the dean of the orchestra directors, who include Alfred Hertz, Giusseppi Sturani and Joseph Pasternack. Sturani replaces Vittorio Podesti.

Giordani's "Madame Sans-Gene," which had been promised a hearing here this season, has been postponed because of the composer's inability to complete the score in time. Ludwig Thuille's "Lobetanz" will be given, with Johanna Gadski and Hermann Jadlowker in the principal rôles; and Mme. Gadski and Otto Goritz will head the cast for Leo Buech's one-act opera, "Verseigelt." The promise of "Boris Goudonow" and "Cristoforo Colombo" is given tentatively.

BONCI ON CONCERT TOUR

ALLESSANDRO BONCI'S concert season, under Haensel and Jones, will begin in January, at Carnegie Hall. It is thus delayed because of the singer's operatic contracts in Europe. He will remain in America till after the Cincinnati Festival, for which he has been engaged for leading rôles, and will probably continue his concerts till early in June.

Haensel and Jones announce that they have also under contract to give concerts, Mme. Jean Gerville-Reache, who will be a guest singer with the Chicago and Boston opera companies for twenty performances. To these the impressarii add Mme. Jeanne Jomelli, formerly of the Metropolitan and Manhattan Opera Companies; Mme. Carmen-Melis, of the Boston Opera Company; Ellison van Hoose, the American tenor; Francis MacMillan, the violinist; Nicola Zerola, the Italian tenor, formerly with the Manhattan and Chicago Grand Opera Companies; Arthur Shattuck, Elizabeth Dodge, Edna Blanche Showalter, Luella Chillson-Ohrman, Mme. Florence Mulford, Christine Miller, Ada Campbell Hussey, John Barnes Wells, Albert Janpolski, Frederick Martin, Arthur Middleton, the Olive Mead Quartette, Annie Louise Davis and Clarence Eddy. Haensel and Jones will also direct, as formerly, the annual winter and spring tours of the New York Symphony Orchestra, under the leadership of Walter Damrosch.

DE PACHMANN TO RETURN

VLADIMIR DE PACHMANN, the celebrated interpreter of Chopin whom Arthur Symons called the greatest living pianist, and James Huneker styled "the Chopinzee," will play a brief series of concerts here under the direction of the Quinlan International Agency. He announces, through his managers, that this will probably be his last tour of America. He begins his appearances in Carnegie Hall on Friday afternoon, October 20th. He will give eight programmes during the season, which he will close on April 13th. It has been arranged that he go to the Pacific Coast, playing in the principal cities between here and San Francisco. Mme. Schumann-Heink, who has just completed her engagements at Beyreuth, and her festival singing at Munich, will return to this country early in November, and will give her first concert here at Carnegie Hall on November 28th. She has been giving orchestral concerts in Paris, London and the larger German cities, in conjunction with Frank Van der Stucken. Mme. Schumann-Heink will give twelve concerts with the Boston Symphony Orchestra in November, two of which will be heard here. She, also, will cross the continent with her concert programmes.

EFREM ZIMBALIST NEW TO AMERICA

Efrem Zimbalist, a Russian violinist who has not been heard in America, will play an extended season under the Quinlan direction. This young man has been compared to Mischa Elman and Fritz Kreisler, by European critics. He is a pupil of Leopold Auer. His first appearance in America will be with the Boston Symphony Orchestra, in Boston, on October 27th. On November 2nd and 3rd he will play with the Philharmonic Society in Carnegie Hall. His first independent recital will be at Carnegie Hall on November 12th.

John McCormick, the Irish tenor who is so inadequate on the operatic stage, and so wholly pleasing in concert, will sing but once this season in New York. This will be in Carnegie Hall on April 14th. Mr. McCormack is now in Australia with Mme. Melba, and will return to America by way of Vancouver. From there he will begin his concert tour, and will sing his way eastward, stopping at many of the smaller cities of the middle west.

ONE PERFORMANCE BY SOUSA

Another musician beloved of America who has been in Australia for a long series of concerts is John Phillip Sousa, who, like Mr. McCormack, began his season in British Columbia. Mr. Sousa gave two concerts in Honolulu on September 12th. He began his concerts at Victoria on September 20th. He will give but one performance in New York, on December 10th.

Elena Gerhardt, whose classical programmes given with Arthur Nikisch have delighted Continental musicians, will make her American début in Carnegie Hall on January 9th. Miss Gerhardt is a German soprano, and if it is possible to cancel some of her engagements abroad, she will stay here and present, with Mr. Nikisch, the recitals for which they have become renowned.

Fannie Bloomfield Zeisler will be put on tour again by the Quinlan agency. Other famous artists they will direct are Herbert Witherspoon, Clarence Whitehill, Emmy Destinn, Alma Gluck, Louise Homer, Putnam Griswold and Wilhelm Bachaus, an eminent pianist who is new to America.

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Miss Cornelia B. Sage, the only woman who has ever been made director of a museum of first rank

ART

The Albright Gallery, in Buffalo, has Had Its Greatest Period of Prosperity Since Miss Sage Succeeded Dr. Kurz as Its Presiding Genius

AMONG the art museums in this country and abroad, the Albright Gallery in Buffalo enjoys the unique distinction of having a woman as its director. When the announcement went forth that Miss Cornelia B. Sage had been appointed to succeed the lamented Dr. Kurz there was some question made of the wisdom of such a step, but the admirable exhibitions which have been held at the Albright Gallery under Miss Sage's direction have more than justified the action of the board of trustees in establishing such a precedent.

The case is unprecedented in the whole history of art. No woman has ever before directed an art museum of the first rank. For the Buffalo Gallery is second only to the Metropolitan Museum. Let it not be supposed, however, that the director's cap adorns the brow of an elderly lady. Miss Sage is young—amazingly young to occupy so important a post. Those who have seen the late Halsey Ives, Sir Purdon Clarke, Camille Enlart. Leonce Benedict, and Dr. Bode are accustomed to the sight of white, or at least whitening, hair.

Miss Sage is a native of Buffalo, and she attended for six years the courses of the Art Students' League there. She then came to New York and continued her studies under James Carroll Beckwith, John H. Twachtman, Robert Reid, Irving Wiles, Charles Curran and E. Wylie Grier. After serving this long apprenticeship she returned to Buffalo and specialized in miniature and portrait painting. Her talent obtained an early recognition, for in 1902 one of her miniatures was hung on the line at the New York Water Color Club.

Her portrait of President McKinley's mother and of the grand-children of Sir John Millais, the great English artist, attracted much attention. In 1904 a prize was awarded to her by the Buffalo Art Students' League. The same year she was offered a position as assistant secretary of the Buffalo Museum. Soon after, Dr. Charles Kurz, then director of the Museum, took her as his assistant.

The trustees, wishing to recognize her services officially, created for her benefit the new position of assistant director. Under Dr. Kurz's leadership Miss Sage learned the thousand things the knowledge of which is absolutely necessary to a museum director worthy of the name. For the organization of exhibitions implies a perfect taste in the selection of canvases, a gift of fine diplomacy which enables one to exclude many artists while antagonizing none, a talent for arrangement, a knowledge of values, without which paintings would "kill" each other when hung; a familiarity with foreign methods, with customs intricacies, and what not.

All this Miss Sage learned so well that when Dr. Kurz's sudden death threatened to jeapordize the success of the Fourth Buffalo Exhibition, she plunged courageously into the fray and came through with flying colors. Because the Buffalo art lovers did not favor the jury system for the selection of pictures, Miss Sage had to visit the studios of many prominent artists and to take flying trips to all the exhibitions held at the time, so as to secure the requisite number of canvases.

Under this energetic woman's guidance the Albright Gallery has become a truly valuable gallery. Too many museums in the new world, as in the old, are what the Italian futurist, Marinetti, calls "graveyards of art." At the Albright Gallery some twenty or twenty-five exhibitions are held every year.

Miss Sage's activity has not been restricted to Buffalo. She has organized all the St. Louis art exhibitions since 1909. She has prevailed upon many foreign organizations to send works of art to this country, and it is thanks to her efforts that the museums of Buffalo, St. Louis,

(*Continued on page* 86)

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Made in Yellow Charmeuse, Veiled in Apple Green Chiffon. The entire waist of Mechlin Lace, Veiled in a Butterfly effect of Chiffon,

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$2 to $3

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These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than other corsets, as they bend easily with the body. Send for descriptive folder to the address below.

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Neck & Chin Bands, $3.00
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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

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Hand-made Frill of finest French Batiste and genuine Baby Irish Lace. Imported direct from Paris. Very smart for wear with lingerie blouse. This frill is 14 inches long by 8 inches wide. Price (special this month) only $2.50.

Lace Samples Free

Our Autumn laces will surprise and delight you. All styles, weights and widths, but only one price—the lowest possible in proportion to quality. Send for samples, stating preferences.

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When in town, do not fail to visit The Waldorf Lingerie Shop. Last September we made it possible for one woman to reduce nearly one-half the total expense of her Fall and Winter wardrobe! Let us show you how to do as well. Come early in your shopping trip.

The Waldorf Lingerie Shop

A. W. MAURICE, Proprietor,

24 West 33rd St., New York

NOBLESSE OBLIGE

[Under this title Vogue is now publishing a series of articles showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed, exist.]

FOUNDED by college girls in 1886, the Doe Ye The Nexte Thynge Society has played the part of a sympathetic and wise neighbor to a poverty-stricken population in the vicinity of its house at 18 Leroy Street for a quarter of a century. The nationalities are many in this quarter of the city, the predominant ones being Irish—this race having been long resident of the district—and the later arrivals—Italians and Jews. As is usual among foreign tenement dwellers, there is little or no knowledge of home keeping, and what with unsanitary quarters, untidy habits, unsuitable dietary, and insufficient income, illness and death are frequent experiences, and they suffice to bring the family finances to the vanishing point. An association, therefore, that starts out to be a good neighbor in such an environment has to meet family needs of every conceivable kind. This the Doe Ye The Nexte Thynge Society provides for by having, in addition to the usual features of settlement work, what amounts to an outdoor relief department under the able direction of Mrs. S. A. Corey. The head worker is Miss M. E. Blair.

The public is so accustomed to having "congestion" ascribed as the cause of all the disease which exists in tenement quarters, that it is something of a surprise to learn that the very heavy death rate in this region (which is on the lower west side), as compared to the mortality on the lower east side, is due mainly to the extreme poverty that prevents the purchase of nourishing food. Not only is there a lack of proper things to eat, but in an attempt to satisfy the demands of hunger, liquor drinking is resorted to with disastrous results, especially in regard to susceptibility to tuberculosis. Dr. John T. Huber, a physician who has lectured for several seasons on tuberculosis, is wont to dwell especially on this tendency of the under-fed to have recourse to strong drink, and he instances, as an example of it, the working men who form long lines in the morning outside of liquor saloons awaiting their turn to get a fiery nip and the bit of food dispensed with it. This habit, which this physician believes due to wretched home cooking, is a prolific source of disease, and especially the dreaded White Plague. The findings of this physician substantiate the reports of this settlement house in regard to the close connection that exists between under-nourishment and the liquor habit.

GIRLS URGED TO AVOID CHEAP AMUSEMENT PLACES

Almost all of the young girls who come to the settlement house are employed in factories, which of course indicates that they belong to the unskilled classes. Their wage is consequently very small, and the temptation to patronize cheap amusements is very great. The mothers of this district have the same burdens to bear as those which make life so wearisome and discouraging for the tenement mother wherever she may be—more children than they can care for, illnesses in all the family, and exacting and inefficient bread-winners for partners. As for the boys and men, they are the tenement type, ranging from the gang group, and the habitual drunkard to the decent hard worker. Not very promising material for uplift purposes, but the Doe Ye The Nexte Thynge Society does not take a scientific view of the matter to the extent of regarding the little community as material. Rather it views them as so many unfortunate human beings whose condition is to be permanently improved. The marked characteristic of the work done here is thoroughness, no case being left merely in the palliative stage.

In executing its programme of touching the lives of the community at all points, the society carries on a number of clubs which meet in the settlement house, the purpose of most of them being social and recreational, although the educational phase is not neglected. The oldest of these groups is the Friendship Club for the older women, most of whom are mothers, this club meeting one evening in the week. The object is to promote helpful neighborliness among the mature tenement dwellers. The occasions are made attractive by lectures, sewing for the annual fair, informal conversation, parties and outings of various kinds.

MRS. COREY ENTERTAINS WITH INNOCENT PASTIMES

One evening in the week, likewise, is devoted especially to the entertainment of young girls, this being an especially important work, as the low wage received by the girls leaves them no amusement alternative but the cheap dance hall. In spite of the outside allurements, Mrs. Corey, who has charge of this club, has been able to hold the girls season after season, which anyone who has ever tried to run a club for this class of girls will realize is an achievement as creditable as it is uncommon. Dancing and other forms of innocent pleasure are encouraged, and several times during the season parties are given to which the girls are privileged to invite their men acquaintances.

The boys are not neglected, the older ones amusing themselves by running clubs that call for business meetings, debates and other activities dear to a boy's fancy. The little fellows are entertained by interesting talks, games and special social evenings. All of the groups participate in summer day outings and picnics, which are of frequent occurrence in the season, and many children and adults are given vacations through coöperation with other associations. From all of this it is plain that the recreational side of the work is well provided for.

PENNY PROVIDENT BANK PROMOTES THRIFTY HABITS

Practical aid, as well as training in thrift, is afforded by a Penny Provident Bank, which has many depositors who, but for it, would not trouble to save money. One depositor, a poor woman, succeeded in saving $20 in less than a year. It is the effect of the bank on the children and young people that constitutes its greatest service, for if the girl can only be induced to forego the willow plume or the ten-dollar hat, and bank the cost against the day when she will need the price of a pair of shoes or that of suitable underclothing; and the child can be influenced to put its candy money into the bank, to the conservation of its health; not only is immediate good gained, but a lesson in the advantage of saving is impressed upon them both. The

(*Continued on page 100*)



Group of children on an outing provided by the Doe Ye The Nexte Thynge Society



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Our stock of gowns for immediate wear includes models of every description and size.

Mme. Leonard

Manufacturer of

Lingerie Gowns and Dresses
Afternoon Dresses, Simple Dresses
Street and House Dresses
Maternity Dresses
Evening Gowns
Tea Gowns and Kimonos

Afternoon Dress

as illustrated

particularly adapted for afternoon functions, bridges, teas, etc. An elegant soft model of crepe meteor, button front with hand-made braid knots, edged on fichu, which is pointed; Court Empire back, closing with buckle front, Tab collar of contrasting shade with velvet strappings. Soft shirred skirt with three wide folds at foot—upper fold finished with braid ornament.

Made to Order, Value $65.00, **$39.50**

With high-neck **41.50**

SELF ADJUSTABLE
MATERNITY DRESSES
Made in the Latest Styles

It is worn with the greatest of Comfort and adjusts itself for all requirements throughout all Stages of Maternity without detection and can be worn in normal condition as well, without removing a button. It is adaptable to the finest gowns as well as to the Simplest Dress.

Every garment is made to measure on the premises; fit and satisfaction guaranteed. Samples and self-measurement forms mailed on request. Mail orders carefully filled under the personal direction of Mme. Leonard.

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Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. **It does not deteriorate with age** and fall to powder in the dress—**can be easily and quickly sterilized** by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. *Every pair gucranteed.*

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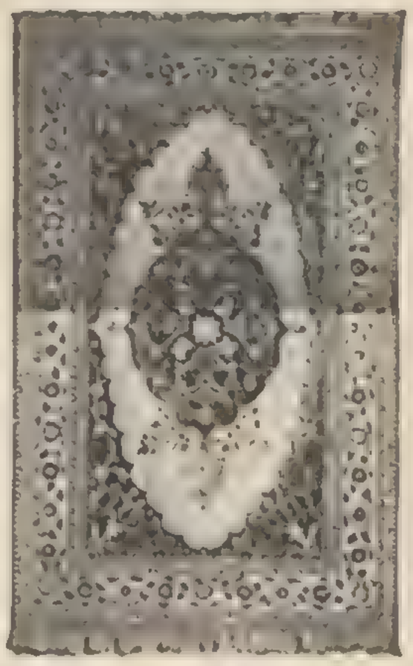
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FURS



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Fashion booklet sent on request.

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We also carry an extensive line of beautiful, rare, Oriental Rugs. Although our prices are unusually low, **we sell each rug with a guarantee which entitles the purchaser to exchange the rug for another of equal value, any time within two years.** This is the most unusual guarantee of its kind ever offered.

We will call anywhere within 50 miles to take the measure of your rooms for rugs, or will send you any rug in our stock, on memorandum. Mail orders will receive our prompt attention.

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THE CAMBRIDGE BUILDING

334 FIFTH AVENUE

Entrance West 33d Street, opposite Waldorf-Astoria

NEW YORK



Distinctive Models for Street and House Wear

NOBLESSE OBLIGE

(*Continued from page 98*)

Penny Provident Bank deserves to rank high as a character-building influence.

The Coal Club is an especially helpful method of aiding the poor neighbor, as the members of the club are not only allowed fifty cents off on each half ton, but as they are enabled to order their coal in quantity, they get it very much cheaper than those unfortunates who purchase it in small lots. An investigator who has looked into the matter, found instances where poor women who work hard to keep their little families together pay as high as $18 a ton for coal, buying it as they do by the bag from more or less conscienceless coal peddlers. A Coal Club could most suitably be included in the work of every settlement house. The payments in the case of the Coal Club under notice are arranged so as to be easily met by the purchaser, the terms being $1 down and a rate of 25 cents a week until the whole amount has been paid. No fewer than forty women in one winter have availed themselves of this help to economy in the home.

WOMEN ARE TAUGHT MILLINERY, BASKETRY AND COOKING

The busy Doe Ye The Nexte Thynge Society has a department of industrial work where girls, women and youths are given efficient training. The feminine contingent are taught plain sewing, shirtwaist making, millinery and basketry; cooking is also taught, the instruction in this being given by arrangement through the School of Home Economics at 41 Leroy Street. The boys are taught basketry and chair caning, this work being very popular. There is a great demand from youths for opportunity to learn shop work, but the funds of the society, to the regret of the managers, do not permit of the setting up of a carpenter shop. It is to be regretted that so excellent an opportunity to interest boys in manual labor should halt because of the few hundred dollars needed to equip the shop.

Still another phase of the society's work is the repair shop, now in its tenth season. Here capable women are employed who are enabled thus to defray their own expenses, and to dispense with charity. This department undertakes the making of fine underwear, children's clothes, boys' wash suits, gingham and fine white aprons; the hemming of towels, table cloths and napkins, the darning of stockings, and altering, mending, making of skirts. The society is anxious for more orders in this department of helpfulness. All of the many activities referred to are directed by Miss M. E. Blair.

DEPARTMENT CALLED FRIENDLY VISITING IS KEPT BUSY

A most important part of the neighborly aid which it is the avowed object of the Doe Ye The Nexte Thynge Society to bestow is what in practice amounts to outdoor relief, although it is called Friendly Visiting, this office is filled by Mrs. E. A. Corey, the assistant head-worker. Last year 702 friendly visits were made in this district, and 650 business visits, besides those made in behalf of the afflicted to dispensaries, hospitals, institutions, schools and nurseries, which totaled 118. So that in all nearly 1,500 visits in a twelvemonth were made in the community and in behalf of it. This is in addition to the work carried on at headquarters. The visiting, which is conducted tactfully and in a friendly spirit, brings the worker to the very heart of the situation. The revelation is appalling, as to the extent and variety of human misery.

The strongest effort is made to conserve the home, and that often entails a great deal of work. For example, the mother is ill and needs surgical aid. The friendly visitor must not only make hospital provision for the case of the mother, but the children must be looked out for and placed temporarily in institutions. Upon the recovery of the mother it is the province of the visitor to collect the children, re-establish the home, and set it going.

DEFORMITIES AND REMEDIABLE ILLNESSES TAKEN IN HAND

Walking along the street the visitor espies a child whose deformities her experienced eye perceives can be remedied, and then begins a hunt for the mother and a diplomatic effort to gain the maternal consent for the needed operation. Twisted legs, eyes afflicted with trachoma, and throat with adenoids are some of the

(*Continued on page 82*)

Mme. BLAIR

Remodeling Service

If your old suits are slightly worn and out of season, let me alter them for you. At a reasonable expense, I can really do wonders with your gowns which you may consider almost worthless.

I do all kinds of high-class dressmaking; smart coats; ladies' gowns—both afternoon and evening; street suits; distinctive separate blouses—both tailored and fancy; cleaning and pressing.

My telephone number is Riverside 4884.

I shall be pleased to give you PERSONAL SERVICE over the telephone, in an interview or by letter. Out of town customers need only to send me their exact measurements for remodeling or new garments and I'll guarantee a satisfactory fit.

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More than Beautiful



This Charming Booklet—Free

Dr. Dys' famous 62-page treatise on feminine beauty in the making, is surely the most interesting and exhaustive work of its kind in existence. Sparkling with wit and overflowing with common sense (and more than common sense) it points the way to the proper care of complexion, eyes, hair, skin, teeth, hands, neck and form, with the aid of the

Sachets de Toilette

"Ladies, you must either remain or become young," says Dr. Dys, and he straightway discourses on those feminine charms that he considers "More than Beautiful." The Sachets de Toilette are now nearing their thirtieth birthday—but, write now to Dr. Dys' collaborator, V. Darsy, for a copy of "More than Beautiful" and read all about it yourself. Address,

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For protection of polished table top against damage by hot dishes or moisture.

Made of especially prepared asbestos covered with heavy double faced cotton flannel, soft and noiseless.

Made for round, square or oval tables. Special sizes to order. Folds to convenient size to be laid away.

Better class of dealers sell our goods or can get them for you.

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Visitors will notice your Silverware



and will get a bad impression of your housekeeping unless your silverware is bright and clean

WRIGHT'S SILVER CREAM

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ORIENTAL RUGS

IT means an equitable return of real value for whatever amount you expend in this store for an Oriental Rug.

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Art Needlework Materials,
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Black Forest Embroidery

A LARGE collection stamped on Tyrolean linen now ready for Fall and Christmas. This work is most attractive, done in harmonizing shades of cotton. A number of attractive pieces prepared and now ready, suitable for Bazaars, Sales, etc. The special designs for dining rooms, bedrooms, and decorative pieces, are commenced, with materials to finish.

Oblong cushion tops, like illustration. Price, $3.00, commenced, with materials to finish. Guest towels, commenced, with materials to finish, $1.50. Center pieces, $2.25. Tea cosies, $2.50. Handkerchief cases, 85 cents. Glove cases, $1.25. Large work bags, $1.25; with cord and rings, $1.50.

Hemstitched tea cloths, commenced, with materials to finish, $1.50. Scarfs for bureau or sideboard, commenced, with edge to be scalloped, $1.50. Center piece, with six plate doylies, commenced, with materials to finish, $4.50. Estimates for other pieces cheerfully given.

Just received, a large stock of beads, in all shades, suitable for embroidery, bead bags, necklaces, etc. Venetian beads in various shades and designs. Colored designs for bead bags. Clasps, all sizes, for bags and purses. Old bead bags mended. Monograms for household linens designed and embroidered. No catalogues.

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FOR ALL OCCASIONS

IMPORTATIONS OF THE NEWEST MODELS
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Maternity Dress



Fashionable models for afternoon and evening wear, velvet, charmeuse and crepe de chine.

Natty street costumes for early fall of cloth, serge and challie.

Will expand to fit figure at any stage, need no alteration for normal wear, made to measure **$17.50** and up.

1084. (*As illustrated*). Handsome afternoon dress of satin charmeuse, prettily trimmed with fine knife plaiting, large rever of heavy lace at right, prettily overlapped with tasseled end coming over shoulder from left, yoke and cuffs of brocaded marquisette.

Price $49.50

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EVERYTHING MADE ON PREMISES.
EVERYTHING MADE TO MEASURE.

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With his most respectful compliments Guerlain calls the attention of his fashionable customers to the following list of his productions:—

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Après l'Ondée.	Eau du Coq.
Sillage.	Sapoceti, savon pour la toilette.
Bon Vieux Temps.	Crème de fraises.
Jicky.	Crème Secret de Bonne Femme.
Chypre de Paris.	Poudre Ladies in all Climates.
Tsao-Ko.	Rose du Moulin *(rouge pour le visage)*.

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BEADS FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.
EVERYTHING YOU CAN THINK OF IN THIS LINE
that can't be had elsewhere. Send stamps for mail list. Est. 1880.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.
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THE WELL-KNOWN "PREMIERE" of the RUE DE LA PAIX, PARIS, has just opened her new *SALONS DE MODES* at 26 Rue de Caumartin, Opera, Paris, and in future numbers will present to Readers of Vogue, some of the Millinery models which have established her reputation.



WHAT THEY READ

THE EXCEPTION. By Oliver Onions. New York: John Lane Company, $1.50.

IF this is a first novel it is that of one practiced and disciplined by earlier attempts and by judicious study of good models. The tale is interesting by reason of its background, unusual in plot and incident, and distinguished by the skill with which the leading characters are revealed and the minor characters displayed. Berice Beckwith, the chief woman, is done with power and pathos. Her marriage not remotely suggests that of Trollope's Lady Laura to Mr. Kennedy, but Berice is certainly in no near measure a second Lady Laura, though Harrison Emeny's resemblance to Kennedy is nearer. The dialogue throughout the story is easy and natural, whether it be between gentlefolk or mere country hinds. Not a man in the story is ill done, and although the women pale before Berice, they are sufficiently indicated. The first blackmailing scene is done with great success and without apparent effort. Altogether this story is far above the average of the season's readable novels.

FRIEDRICH NIETZSCHE: THE DIONYSIAN SPIRIT OF THE AGE. By A. R. Orage. Chicago: A. C. McClurg and Company, 75 Cents.

Professor Orage is a great admirer of Nietzsche, the German philosopher of protest, and in this little volume he attempts to interpret him to the world of unphilosophical persons, to many of whom his name is anathema. Nietzsche, of course, in spite of much in him that has genuinely horrified many readers, was, like all men, willingly or unwillingly, a seeker after human perfection. He sought it not as the socialists seek it, through the molding pressure of society upon the individual, but as one loving the individual will, and ardently believing that in the emancipation of man from the trammels not only of state and church, but from those of recognized moral and religious systems, lies this way to higher things. He saw in Christianity a dangerous concession to the weak of the world; in the guides and props furnished humanity by a socialistic or semi-socialistic polity, the mere coddling of those who do not deserve to be preserved. Some of all this appears in Professor Orage's interesting and entertaining little volume.

MEMBERS OF THE FAMILY. By Owen Wister. With Illustrations by H. T. Dunn. New York: The Macmillan Company, $1.25 net.

It is long since the reading public has welcomed a considerable book from Mr. Wister, and the welcome of this new one will be the warmer from the fact that it is a return to old familiar places, and to some of the characters in "The Virginian." In a preface of admirable temper and feeling Mr. Wister tells us how much he loves the scenes of twenty years ago, and intimates his grief at the vanishing of much that he once knew in his familiar daily life. The preface is about as good as any of the stories, which is saying a great deal. As to the stories themselves, they revolve about Scipio LeMoyne and the writer himself. They are, indeed, hardly to be called stories in the ordinary sense of the word, but are rather, in form and probably to a large degree in fact, dramatic and descriptive reminiscences. Mr. Wister is not himself witty, but he has a strongly sympathetic feeling for humor, a quick eye to detect it, and a happy faculty of conveying it in his writing, at least when he concerns himself with the land that he loves. "Happy Teeth," the opening story, is very nearly a humorous extravaganza, told with great spirit and dramatic effect. "In the Back" has also a touch of the extravaganza, and is likewise highly humorous. This is a tale of army life in which Mr. Wister exhibits that hatred and contempt of politicians to be expected of honest men born in Pennsylvania and acquainted with Philadelphia. "Timberline" is a moving bit of tragedy with comic interludes. In "Extra Dry," Mr. Wister has happily hit off the same features of Arizona life at its worst. "Where it Was" and "The Drake Who Had Means of His Own" are both tedious, but with the relief of humor and of fine human traits. "A Gift Horse," one of the longest stories in the book, is in some respects the best of all.

Mr. Wister's style is more assured than in earlier days, but it is seldom what may be called truly distinguished, and it has surprising touches of indirectness from the neglect of the simplest historical principles. His descriptive bits are now and then strikingly effective, while his occasional flashes of illumination touching the eternal feminine have the truth as it is perceived in extremely masculine society. This volume of tales reprinted from the magazines is worth a dozen Lady Baltimores. Mr. Dunn's illustrations are good, and that of "In the Back" is conspicuously able.

THE STORY GIRL. By L. M. Montgomery, Author of Anne of Green Gables, Anne of Avonlea, Kilmeny of the Orchard. With Frontispiece and Cover in Color by George Gibbs. Boston: L. C. Page and Company, $1.50.

This new book of Miss Montgomery's is by far her best since "Anne of Green Gables." She has abandoned the rather cheap and weak romanticism of "Kilmeny of the Orchard," but has not gone back to the juvenility of her earlier books. "The Story Girl" is a book for adults, but one that wholesomely mature girls and boys will enjoy. It is not, properly speaking, a single story, but many, though there is a slender thread of unification running through the volume. The scene is laid in Cape Breton Island, and the characters are the natives of all ranks whom the author knows so well. There is a deal of excellent and piquant characterization throughout the book, whether in the group of persons clustered about her of the title rôle or in the stories she tells. One feels the charm of that far northern climate, and the sturdy and picturesque character of the people. As to the stories thrown in episodically, they are of great variety, of invariable interest, often of delightful humor, as occasionally touched with a genuine passion, and almost always strongly human. The author will make a grievous mistake if she attempts again the purely romantic, and there seems no reason why one who writes so effectively for adults should narrow her audience by confining herself to "juveniles." She has demonstrated that she can do extremely well the sort of thing that appears in this book and in the charming and wholesome "Anne of Green Gables." Perhaps in time she can widen her sphere. Meanwhile the world is by no means tired of her Cape Breton folk in their simple realism.

THE UNKNOWN ISLE. By Pierre De Coulevain, Author of "On the Branch," "American Nobility," etc. Translated from the French by Alys Hallard. London, New York, Toronto and Melbourne: Cassell & Company, Ltd., $1.35 net.

The Catholic French woman of rather surprisingly modern scientific and social notions who has interested three nations with her books of observation and comment in fictional form, undertakes in "The Unknown Isle" to interpret England to the English and to the French. Americans will find perhaps few revelations of English character in the book, but they may well learn much from the author's clever comparison of French and English traits, and from her acute, if partial, interpretation of French characteristics. In form the book is a record of a French woman's personal experiences in visiting familiarly among English people, but one is permitted to surmise that all these experiences, even if

(*Continued on page 104*)

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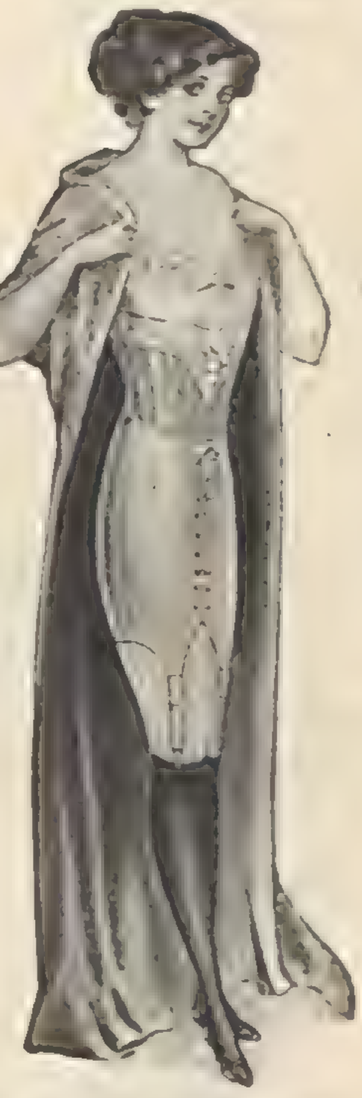


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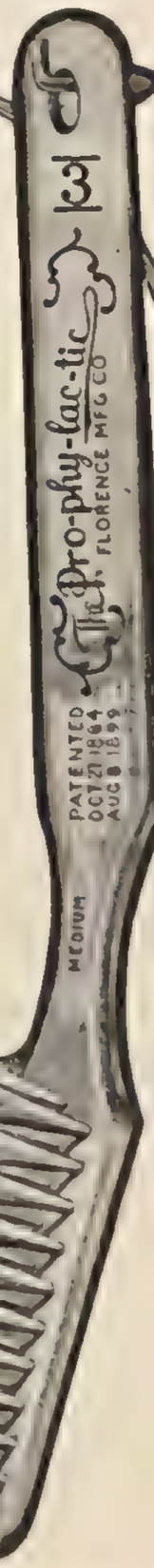
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WHAT THEY READ

(*Continued from page 102*)



real, did not happen in the order that they are made to unfold themselves in the pages of the narrator. We in America are for the most part much more in need of what Pierre De Coulevain has to tell of her own people than of her interpretations as an observer of British ways. She is a charitable and open-minded judge of the English, but a most loyal interpreter of the French, though she is able to recognize the deficiencies of her own people and the superiority of the English in many practical and other concerns. One cannot read the book through without obtaining new light upon the English and genuine revelations touching the French. The book is immensely detailed, and in some parts tedious. It is to be owned also that the author's creative faculty as a writer of fiction is not happily exemplified in "The Unknown Isle." Her characters are stiff and their dialogue is hardly natural. Indeed, it is somewhat surprising to find a woman of the nation so exacting in the matter of literary art, willing to publish a commentary under the form of fiction. For the most part, however, the book is interesting, and in places it is both shrewd and witty, as when the author compares the British aristocrats who marry beneath them for money, and forever find themselves condemned to invite the bourgeoise friends and relatives of their wealthy wives, to persons saved from drowning, but required to wear thereafter their life-belts. In form the volume is a long, thick book of nearly 450 large pages. The type is large and liberally leaded, however, so that "The Unknown Isle" is not so formidable an undertaking as it might appear at first sight.

PEOPLE OF POPHAM. By Mary C. E. Wemyss. Boston and New York: Houghton, Mifflin & Company, $1.20 net.

Those who undertake Miss Wemyss's book should not suffer themselves to be discouraged by the slowness with which she gets under way. She takes a good many pages to get her people settled in Popham, and it is only now and then in the course of this preparatory matter that she shows gleams and glimpses of the humor that makes her little book charming. Jane is a most agreeable person, and her opinion that "lots of women could put up with a husband if it wasn't for Sunday" will find a responsive echo in many feminine hearts. There are good things about grown folks, good things about children, and good things about dogs in this book, and they have a deliciously unexpected way of coming out when the reader least expects them. Miss Wemyss is also agreeably scandalous at times in a light and harmless way, and the reader never gets so accustomed to her moods of this kind as to escape the surprise of each new occasion. The French Mademoiselle is truly refreshing. As to the Howards, about whom everything revolves, they are delicious, and kind beyond words. It was a quaint thought of theirs to keep Boswell's Johnson on hand for reading when the pony refused to go. In phrase, character and situation the book is singularly rich and charming, and all of these delightful things are accomplished by a method so unostentatious—so sly, indeed—that one must read with watchful eye and mind lest some good thing escape detection.

THE TRAINING OF CHILDREN IN RELIGION. By George Hodges, D.D., Dean of the Episcopal Theological School at Cambridge, Mass. New York and London: D. Appleton and Company, $1.50 net.

Dean Hodges is a highly accredited teacher of theology at the Cambridge school, which, it may be well to note, is totally unconnected with Harvard University. He has also had the advantage of experience in teaching much younger pupils than those who attend the institution over which he now presides. His book, of course, has the orthodox point of view, though he takes this view without bigotry. It is his belief that we should furnish our children not merely with sound precept and good example, but with such a sense of dwelling in the presence of a God that loves righteousness as shall serve them as a defense against temptation in times of stress. Dean Hodges endeavors to lay down what may reasonably be taught to a child touching the nature of God. Of course his theory of the "plan of salvation" is trinitarian, though he freely admits the difficulties of the orthodox position, and advises against confusing the child's mind with much doctrine. Prayer he discusses, and here he attempts to meet the difficulties presented to parents by the simple questions of almost every child. It is noteworthy that the prayers set down in the book are rather for the inspiration of God's influence upon the individual human spirit than for material gifts. "A Household Lectionary" gives a reasoned list of what may wisely be read from the Scriptures. "The Child and Sunday" is the subject of a chapter, and there is a closing chapter on "The Good Child." A most helpful book.

SOCIAL ADJUSTMENT. By Scott Nearing, Ph.D., Wharten School, University of Pennsylvania. New York: The Macmillan Company, $1.50.

Dr. Nearing's preface was written at Arden, Delaware, the new community often associated with the single-tax idea, though many of its members are not single taxers, and the author of this work discusses the single-tax theory in a fashion to indicate that he does not rate it as of the social importance given it by Mr. George and his disciples. In fact, Dr. Nearing, while not distinctly proclaiming himself a socialist, believes in attacking the maladjustments of society in detail by the methods of socialism, though he does not definitely urge the socialization of capital. He would protect childhood from prolonged and hard labor, find some general means of insurance such as should guarantee the widowed mother and her brood against the overwhelming economic disaster that often accompanies the death of the family provider, and strictly superintend public health. He would, in fact, have the state exercise an increasing directive surveillance over the individual and the family. In his enthusiasm for the uplift of humanity he apparently sees no danger from the over-government of the world, and if he believes that much of men's unhappiness is due to what is within them rather than to their exterior and material conditions, he does not indicate any such belief.

THE OLD DANCE MASTER. By William Romaine Paterson (Benjamin Swift). Boston: Little, Brown & Company, $1.50.

Mr. Paterson's story is highly romantic, and considerably exaggerated in its scenes of low life, yet it has redeeming touches of realism, and a vast deal of heartsome feeling and humor. Dickens is plainly the author's inspiration, and the coach yard with its inhabitants would have pleased the master himself. When Mr. Paterson comes to deal with the aristocracy he stiffens as if he were in terror of misconducting himself in such society. The girl of the story is well done, and she enlists the steady interest of the reader. So, too, is Swefling, who might well be called the "dandy coachman." He comes near to being a genuine creation. As to the old dance master himself, he is a German of the traditional simple, warm-hearted kind indigenous to novels of an earlier period. What Mr. Paterson needs is distinction of style and chastening of humor. With these added to his native qualities he might do something well worth while.

THE SUFFRAGETTE: THE HISTORY OF THE WOMEN'S MILITANT SUFFRAGE MOVEMENT, 1905-1910. By Sylvia E. Pankhurst. New York: Sturgis & Walton Company, $1.50 net.

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(*Continued on page 106*)



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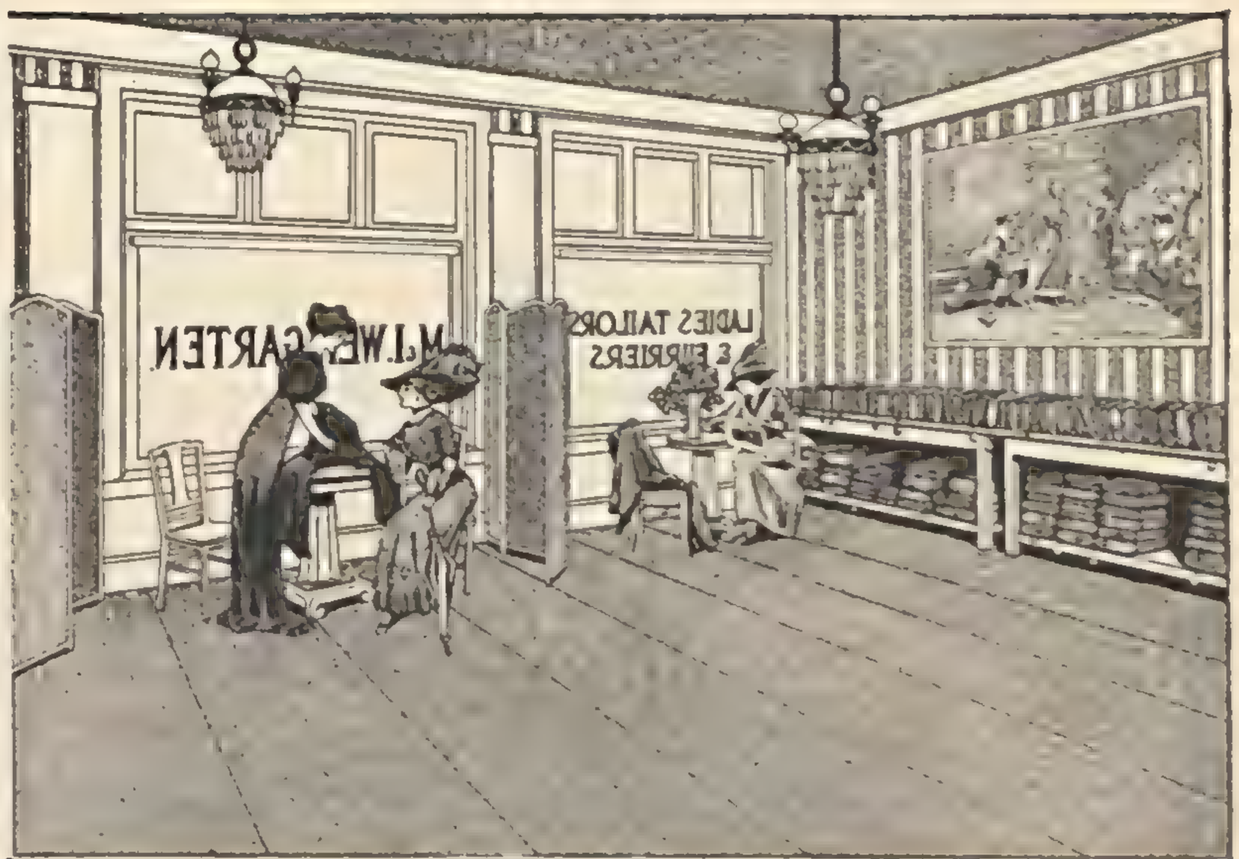
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WHAT THEY READ

(*Continued from page* 104)

strike many persons as not so much vindicating the suffragettes as proving the almost unbelievable stupidity of the government in dealing with the issue. If the author is a really faithful chronicler the refusal of public speakers to answer the questions of the women was the densest and most inexplicable kind of error in tact, while the ruffianly manner in which the heckling women were treated was disgraceful. Of course it is now generally recognized that the treatment of the suffragette offenders against law and order as ordinary misdemeanants in prison was the stupidest of mistakes. The book as a whole is written with moderation of tone, but one easily reads between the lines the hysteria that occasionally characterized the movement. Miss Pankhurst's account of Annie Kenny is genuinely moving. It reveals a singularly beautiful and intelligent nature. As to the account of forcible feeding it is likely to revolt all who read it. How a body of official Englishmen could have permitted a movement to work into the stage that seemed to necessitate any such recourse passes understanding. It should be said that the temperament of the author and that of some from whom she obtained part of her information must be taken into account in estimating the weight to be given to her narrative.

LITERARY CHAT

SOME interesting fall announcements of the Putnams are The Bacillus of Long Life, by Loudon M. Douglas, being a treatise on the value of sour milk as a promoter of longevity; My Own Story, a piece of self-vindication by the former Crown Princess Louise of Saxony, who was supposed to have eloped with her lover, the tutor of her children, and An Artillery Officer in the Mexican War, 1847-8, a collection of Captain Robert Anderson's letters to his wife and family.

Sturgis & Walton Company announce Paper Bag Cookery by Mrs. Virginia Terhune Van de Water, a daughter of Marian Harland; and World Without End, a novel by Amber Reeves.

McClurg & Company, of Chicago, include in their fall list novels by Randall Parrish, Cyrus Townsend Brady, Marjorie Benton Cooke, Dane Coolidge, William E. B. DuBois, the colored scholar; J. Breckenridge Ellis, Katharine Hopkins Chapman, Marguerite Bouvet, Florence Kelly and Ottilie A. Liljencrantz. Other announcements of the same house are Senator Cullom's Fifty Years of Public Service; Kansas in the Sixties, by Samuel J. Crawford, war governor of the state; books of travel by Mrs. Edward Ayers, A. J. and F. H. Hand, Elizabeth Wallace, Frank Veigh, Abbe Felix Klein, Joseph King Goodrich, and L. Mervin Maus, U. S. A. Books for children, holiday novelties of miscellaneous character, six volumes on railroading, and thirty books on the New Thought acquired from the library shelf about complete the list.

Longmans, Green & Company announce a new novel by Canon Sheehan, who deals ably with Catholic characters, and especially the clergy, in fiction. The same house will publish Sociology Applied to Practical Politics, by John Beattie Crozier; The Negro in New York, by Mary White Ovington; Chess Tales and Chess Miscellany, by Willard Fisk; The Position of Women in Indian Life, by The Maharaja of Baroda; Memories and Studies, a collection of fifteen essays by the late William James; and a study of William James translated from the French of Emile Boutroux. The same firm are issuing the last volume of George Macaulay Trevelyan's Biography of Garibaldi.

Among the fall publications of the Macmillan Company will be Winston Churchill's new novel, The Inside of the Cup, Zona Gale's Mothers to Men, Robert Herrick's The Healers, and Mabel Osgood Wright's The Love That Lives. Half a dozen juveniles, several notable illustrated books dealing with places, a volume of poems by Madison Cawein, The Life of Ruskin, and a second volume of the Disraeli Memoirs, Studies Military and Dramatic, by Charles Francis Adams; the third volume of Edward Channing's History of the United States, Emerson Fite's Presidential Campaign of 1860, The Tariff in Our Times, by Ida Tarbell; several volumes of political economy, politics, religion and philosophy, and agricultural science, together with many medical works and text books, are also announced by this house.

Autumn books of the Century Company are The Sick-Bed Lady by Eleanor Howell Abbott, author of the popular Molly Make Believe; Just Patty by Jean Webster, The Women of the Caesars by Ferrero, The Lyrics of Eliza by D. K. Stevens, The Lure of the Garden by Hildegarde Hawthorne, richly illustrated in color by Jules Guerin, Maxfield Parrish and others; Flowers o' the Peach, a novel by Percival Gibbon; Four Months Afoot in Spain by Harry A. Frank, author of A Vagabond Journey Round the World, A Gallery of Girls, being studies, in full color and in black and white, of American girls by Coles Phillips, the illustrator, American Addresses by Joseph H. Choate, The Haunted Photograph, a volume of stories by Ruth McEnery Stuart, half a dozen juveniles and some educational works.

The Harpers announce Living Without a Boss, anonymous; Track's End, by Hayden Carruth; Our Country and Its People, by Professor Will S. Monroe and Miss Anna Buckbee; and Margaret Deland's new novel, The Iron Woman.

Lights and Shadows (New York: The De Mille Company, $1.25) is a volume of verse by Hayden Sands, distinguished by some happy lines, a great many echoes of Shelley and Swinburne, and occasional license of rhyming, as "roam" and "come" and "flowers" and "paramours," hardly to be justified. The verses entitled The Dancer have a good deal of merit, in spite of conspicuous defects. Flight, a poem on aviation, is chiefly a matter of rhymed and metered words.

Joan of the Tower, by Warwick Deeping, author of the able story The Rust of Rome, is announced by the house of Cassell. The same house announces a new humorous story by Barry Pain, half a dozen books of travel, many juveniles, and some reprints.

Oliver Herford's A Kitten's Garden of Verses is just issued by the Scribners. Myra Kelley's "last book," Her Little Young Ladyship, described as the longest and most important work ever attempted by that regretted revealer of the New York East Side, is announced by the same house. The Scribners also announce The Children of To-Morrow, by Clara E. Laughlin, author of an able story of theatrical life.

The Spell of Holland by Burton E. Stevenson is announced by Little, Brown & Co., and by the same house Caroline Atwater Mason's The Spell of France.

Goethe and His Women Friends is the somewhat euphemistic title of a forthcoming book by Mary Caroline Crawford announced by Little, Brown & Company. Other announcements of this house are When Woman Proposes, by Andre Warner French, and Some Aspects of Thackeray, by Lewis Melville.

RECENT FICTION

THE House of the Seven Gabblers (New York and London: D. Appleton & Company, $1.25), by Nina Larrey Duryea, is a humorous extravaganza profusely illustrated, mostly with handsome girls, by Hermann Heyer. The thing is done in high spirits, and is warranted to harm nobody of adult years, and to be fairly safe even for babes and sucklings. There are good lines in the text, but the fun of the thing is mainly in the succession of absurd situations. The author writes somewhat as a novice.



In Victor Ollnee's Discipline (New York: Harper & Brothers) Hamlin Garlin reveals for the second time his interest in the occult.

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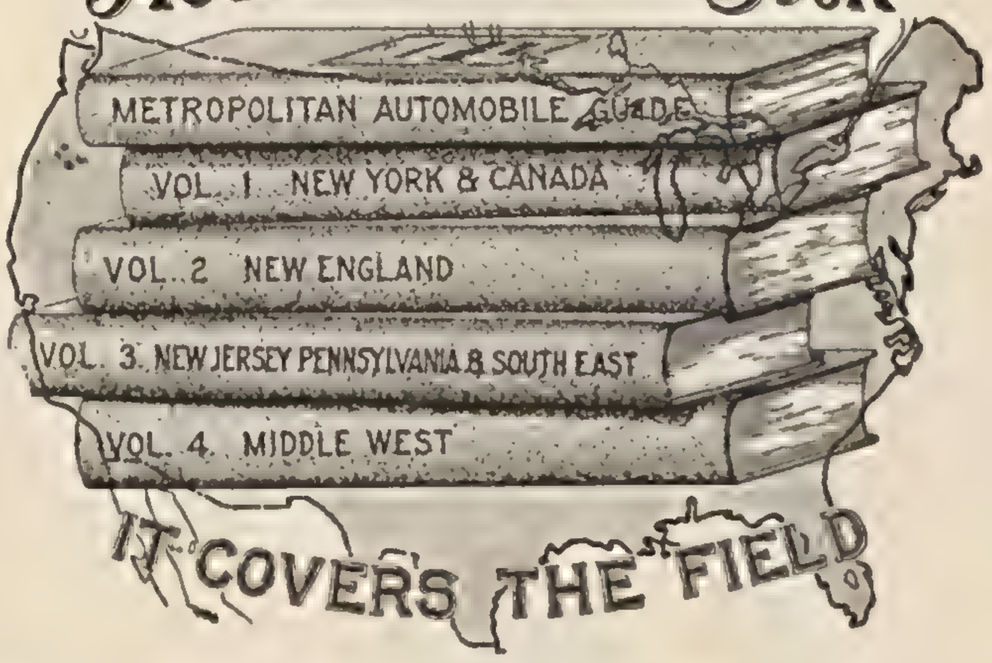
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Fine French china decorated by hand in coin gold
From the Art China Import Company

For the HOSTESS

How to Prepare an Elaborate Dinner of Japanese and Chinese Delicacies

IN answer to an inquiry received from one of our subscribers concerning the proper manner of giving an Oriental dinner, with dishes prepared in genuine imitation of those concocted by Japanese and Chinese housewives, this special paper has been written.

To reproduce with too-great exactitude a Japanese or Chinese dinner would be as undesirable to the guest as it would be inconvenient to the American hostess—in fact, the guest might think the formal greeting of the Japanese hostess a most consistent and literal one: "This dinner is neither nice, nor plentiful, but please partake."

The diminutive portion of food, minced well before it is served—so that it may be conveniently handled with chop sticks—bowl after bowl of soup and much raw fish, all to be eaten while one is seated on the floor before tiny individual tables, or stands—all this offers small attraction to the American mind.

In both Japan and China, meat is a recent addition to the menu. Buddhism long controlled the food, and in the tenets of this religion fish, flesh and fowl are forbidden. Fish was the first of these three to be generally used; and as deer are plentiful in Japan, and venison well liked there, this little religious difficulty was dealt with by selling deer as Yamakujira, or "mountain whale." For if deer is whale, they argue, it is fish, not meat, and therefore cannot be wrong to eat.

The Japanese serve as many as six or eight dishes with each course. Tea and cake come first of all, and after these a "preliminary course"; then the first course, called Zemu, and the second course, called Ni-no-zen.

Sake, or the rice wine of the Japanese, is passed at the "preliminary course," and under this course are served a soup, sui-mono, made of bean curd; then a dainty called kuchi-tori, which is boiled chestnuts, soft and sweetened; an omelette, or kama-boko, the latter made of fish pounded, rolled into tiny balls and baked; raw fish, minced, called sashimi, or hachi-zakana, a large fish of excellent quality, which is broiled with salt, or else boiled with soy.

Soy sauce is much used, since it is supposed to destroy the poison in the food with which it is cooked.

To this course also belongs the morsels of fish, or fowl boiled with lotus roots, or potatoes also in soy; a thin fish soup called Chawan; or Chawan-mushi, a thick soup, which is made with mushrooms, and su-no-mono—which cannot be had in this country.

FORMAL FIRST COURSE ALSO BEGINS WITH SOUP

After this comes Zemu, or the first course, which is begun with soup again, made of bean-curd, fish, or something else; followed by o-hira, a small fish boiled, and served plain or floating in soup.

One escapes for a moment from soup in the next dish, known as tsubo, consisting of boiled sea-weed. An "appetizer," correctly served in a small, deep bowl, or cup, may replace this. Much of the Oriental food is served in tiny bowls, and to do so gives a very Oriental effect to one's dinner.

Raw fish follows tsubo. This is namasu, sliced, and served with vinegar and cold stewed vegetables. Aemono, a salad, follows, made from bean sauce, or pounded sesamun seed. Then more raw fish, served in a bamboo basket. It is named Yaki-mono, which means "boiled"—but it is merely brought to the table, looked at, and carried away. It is not to be eaten.

Ko-no-mono ends this course, made of vegetables pickled, eggplant, cabbage leaves, or daikon, and a very large, strong-odored radish, white and bitter.

RICE IS STAPLE OF THE SECOND AND FINAL COURSE

After this, Ni-no-zen, the second and last course is served, also begun with soup. And if no raw fish has previously been served, it is served here, and here also is the place for rice, which is served in individual bowls. Shiruko, rice cakes, with a sauce made of red beans and sugar; or sushi, rice cakes spread with fish, or with sea-weed and vinegar, are favorite dishes. Soba, a kind of vermicelli, is made of buckwheat, the sauce for this being soy, or mirin.

No puddings are to be had in Japan, and the fruits are poor, and are not much used for the table; though among the latter are peaches, oranges of several kinds, pears, figs, persimmons, grapes, shaddocks, apples, plums and melons; naturally differing slightly from the species we know. These fruits are also grown in China.

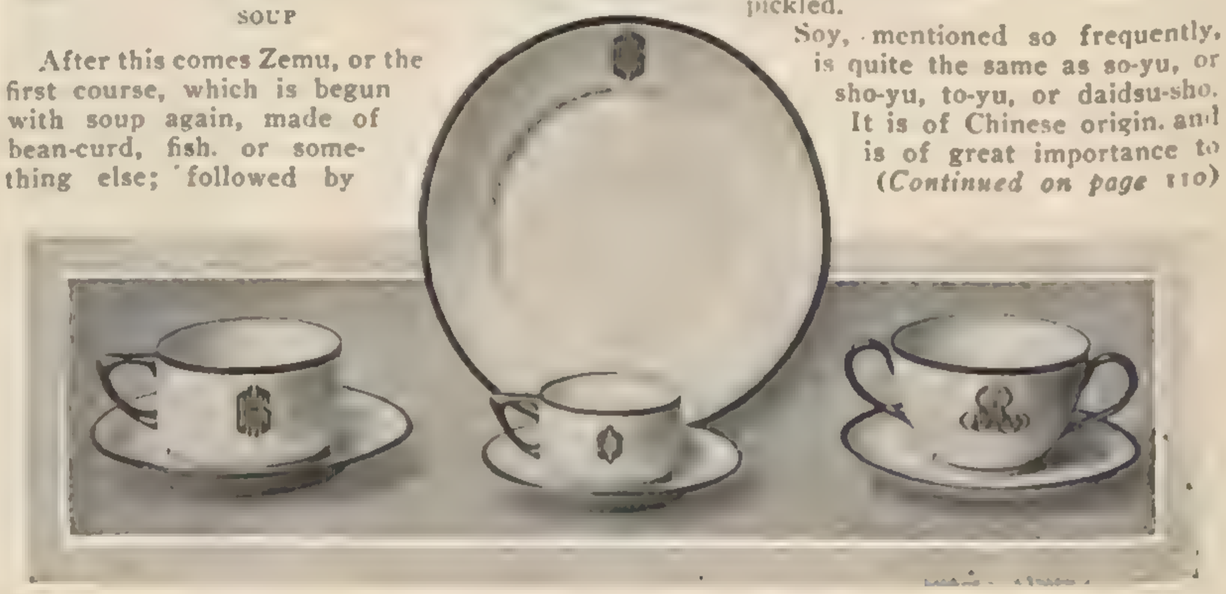
Almonds are distinctly Chinese and form part of the Chinese menu, as do apricot and peach kernels. The humble peanut belongs to this land also, and peanut oil is much used in its cooking. Li-chi nuts are much liked.

NO DINNER IS COMPLETE WITHOUT A LAVISH SUPPLY OF SWEETS

The people of both these countries are fond of sweets, and no dinner imitative of Japanese or Chinese would be complete without some of the elaborate confections, which they make representing flowers and fruit, tiny maple leaves, and peach blossons. Strips of cocoanut and candied melon rind are Chinese. The ginger served is not so often candied as salted and pickled.

Soy, mentioned so frequently, is quite the same as so-yu, or sho-yu, to-yu, or daidsu-sho. It is of Chinese origin, and is of great importance to

(*Continued on page* 110)



Gold-banded china showing the different styles of monograms



Amelia Bingham

the distinguished actress

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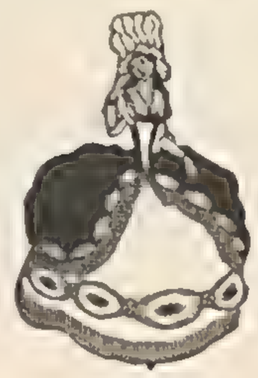
Chas. R. DeBevoise Co., 33-F Union Square, New York

For the HOSTESS

(*Continued from page 108*)

both nations in their cookery. It is made of beans and wheat, ground very fine.

Soy.—One recipe gives these proportions: Three kin—a kin is about one pound—of boiled common white beans and twenty-four kin of wheat flour, and to each ten kin of this mixture eight kin of common salt and forty kin of water. Another is as follows: One kin of powdered roasted white beans and three kin of wheat flour, and to every ten kin of this mixture, five sho—a little over a quart—of common salt and a variable amount of water. The flour is boiled to a mush and then steamed in a basket, or box with perforated bottom. After the steaming is quite ended the mush is put into a cask, and left until a green yeast appears. Then the "compost" is taken out, dried in the sun, and afterward put into another cask of salt water. This stands for weeks, the liquid is then strained, and the sauce, brown in color, is ready for use.



SALADS OF THE EAST DO NOT GREATLY DIFFER FROM THOSE WE KNOW

One salad is made of onions, peas and string beans, with a few leaves of lettuce, or cresses. Watercress, mustard, artichokes and horse-radish are quite as common to the Japanese as to our nation.

Another salad is made from the blossoms of chrysanthemums, boiled. This is eaten with salt. Very little eels, much delighted in, are broiled, sometimes on a bamboo skewer, like kidneys.

The Japanese tea, unlike the Chinese, must not be made with boiling water, or it will be atrociously bitter. The finer the quality of tea, the less hot the water employed. This is correctly served in very small cups, holding about two tablespoonfuls, and without milk or sugar. Bread is not at all popular, neither is butter.

At a dinner, served in European mode, which received wide notice—that given to ex-Secretary Foster by Mr. Okura, in Tokyo—the ices were made of frozen tea, and were miniature representations of Fujiyama, the sacred mountain.

The Chinese are excellent cooks, if one care for oils, fats, garlic and onions, which they use in excessive quantities. The Japanese food, on the contrary, is free from grease.

CHINESE COOKS STEAM DUCKS IN EARTHENWARE

One Chinese way of preparing duck for the table is to steam it in an earthen dish until quite tender. A very fat duck is selected for this, and after it has been opened and cleaned, it is rubbed inside and out with salt. A cup of wine is then taken, and with great care, so that not a drop is spilled on the duck, is placed within, and when the meat is quite tender the wine is as carefully lifted out, and the duck ready to be served.

The famous Bird's Nest Soup is a luxury even to the Chinese, but the soup is not made from the ordinary bird's nest, as is generally supposed, but from an especial kind of nest, of a gelatinous substance, made by the birds. These nests are very difficult to gather and are found largely on the sea coast. Their cost ranges from three to thirty dollars a pound. Though this soup could not be had in this country, its preparation is interesting, and the recipe given is translated from the Chinese.

Bird's Nest Soup.—Take clean white birds' nests, and soak thoroughly. Pick out all feathers, boil in soup or water till tender and of the color of jadestone. Place pigeons' eggs below and add some ham shreds on top. Boil again slowly with little fluid. If required sweet, then boil in clear water till tender. Add sugar-candy, and then eat. This is a most clear and pure article, and thick and oily substances should not be added. It should be boiled for a long time, for if not boiled until tender it will cause sickness.

INTERVALS BETWEEN THE COURSES ARE BEGUILED BY MUSIC

Long intervals of waiting occur between the courses of a Chinese dinner, so that games are played, and even theatricals given. At the Japanese dinner, music is usual. The American hostess might find that a professional story-teller, a typically Japanese amusement for ordinary spare moments, could be employed to entertain her guests.

Announcing a Chinese dinner, the servant will state, "The vegetables are served," for vegetables are commonly the only food. And for this reason an invitation to dine, no matter how sumptuous the fare, will read "To eat rice."

With the Japanese the left is the side and seat of honor. The floral decorations for rooms and dinner table may be most gorgeous, for particularly with the Japanese, where all floral arrangements are based on beauty of line rather than of color, flowers are set in glowing contrast to one another.

Pine branches, emblems of longevity and passing time, form a most excellent background—for all floral arrangement is stiff, and twigs, boughs and branches are beautiful, even if quite bare of blossoms.

The maple tree is decidedly Japanese, and its branches merge well with a wealth of chrysanthemums. In decorative value, ferns are Chinese. Chrysanthemums belong to both China and Japan, and are the most expressively Oriental flowers obtainable. In the Orient the symbolism of a flower is always considered, and for this reason the camellia, though so lovely, is much disregarded. It is "unlucky" because its blossoms fall off whole like decapitated heads.

ARTIFICIAL FLOWERS ARE BEST FOR AMERICAN HOSTESSES

Many of these flowers are to be had in the artificial at Japanese stores, and are decorative and artistic. Artificial wistaria and iris may also be had.

A Japanese bouquet must consist of three sprays, the longest in the middle usually bent bow-fashion, a second half its length, branching out on one side, and a third a quarter of its length, on the other side. To obtain the required curved line, the stems are heated over a brazier, or else held in position by means of wires. This is properly referred to as a "floral composition," for it is often made of three different growths—as a twig of pine, a sprig of bamboo and a tiny branch of plum—this expressing the "bearer of good wishes."

Bamboo baskets filled with flowers are charming as favors or decoration. The Chinese fill them so that the flowers hide the outside; and among the flowers of this people the double dahlia is most effective.

USE CARVED IVORY AND SMALL JADE PIECES FOR FAVORS

Favors for one's dinner are so easily selected that scarcely a word on this subject is necessary, for from the little novelties to be found in all Japanese shops, up to the extravagant jade pieces and carved ivory articles, the decorative addition to an affair could not be avoided, even if one so wished.

At Japanese stores one may also find charming dinner and menu cards, and the menu cards with the quaint Japanese names given above make attractive little souvenirs of the moment. Of course, where it is possible, one's china will be of Japanese or Chinese make.

MONOGRAMED CHINA AND RICH GLASS

THE china illustrated on page 108 has been carefully designed to meet the most exclusive taste, demanding distinction in shape and decoration. Imported from France and Belgium by a well-known house, the decoration is done here in the kiln of the firm, and consists merely of an eighth-inch line of coin gold with hectagonal or script monograms, which in some instances are copied from jewelers' designs, and are wrought entirely by hand. A breakfast set with an eighth-inch line of blue and monogramed in Delft blue, for a blue breakfast room, produces a delightfully dainty effect. The fact that pieces of this set can be replaced at any time, and upon short notice, is a feature which will appeal to those who have experienced the inconvenience of delay attending the sending abroad to replenish china. A dinner set of 100 pieces, and a 56-piece luncheon set, which includes a tea service, are very moderate in price.



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INSTEAD of cocktails the French people sharpen their appetites with mild, piquant things, like cavier on toast with lemon squeezed on. They call this mild sharpener a *hors d'oeuvre* (pronounced hor-durve).

Underwood Deviled Ham makes *hors d'oeuvres de luxe—hors d'oeuvres* that rouse latent appetite to riotous hunger, and surprise guests into ecstasies of adjectives.

TASTE THE TASTE

of this Underwood Deviled Ham *hors d'oeuvre:* Toast thin, small, crustless slices of white bread until brown but not hard. Spread thick with Underwood Deviled Ham. Sprinkle with chopped onion. Serve as first course on lettuce leaf, with lemon to squeeze on.

"Taste the Taste and Some Cookery News" tells about more Underwood Deviled Ham *hors d'oeuvres*, and more cookery things to make that you have never made. Free if you'll send grocer's name, telling whether he keeps Underwood Deviled Ham or not. Send for it before you lay this magazine down, and you won't forget it. Or send 15c. and your grocer's name for 15c. can to try.

Underwood Deviled Ham is made of ham seasoned with salt and sugar and hickory smoke; ham that's been boiled till tender as marrow; boiled *en casserole* to keep all the good ham flavor and aroma; then ground fine and mixed with the piquant Underwood Deviled Dressing of mustard and 42 spices.

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BIEN JOLIE TRADE MARK

In the PHILADELPHIA SHOPS

(*Continued from page* 45)

$12 or $14 in price. With a well-colored opal, it is $35. If set with a sprinkling of small stones in diamond shape—for example, a row of three rubies with two pearls at either side, and a ruby at each point—the cost is considerably higher. When rubies and pearls are used, the ring sells for $70; sapphires in the place of rubies bring it down to $35. A group of four small stones (two sapphires and two pearls) mounted at some distance from each other in the gold filigree, make a ring quoted at $28. For $17, a similar filigree mounting carries a single cut topaz of a fascinating clearness.

ORIENTAL RINGS OF CURIOUS DESIGN AND WONDERFUL WORKMANSHIP

Other rings are worked out in Oriental designs—fine silver filigree combined with semi-precious stones. The cost of these ranges from $6.50 to $9. Here, again, much study has been expended on each piece, with an eye to the artistic effect. A turquoise matrix cut to imitate a scarab, and mounted very high in the finest of silver filigree, is priced at $6.50. At $5 is seen an attractive ring, of heavy silver wire twisted in circular design about an oval malachite of a pretty green tone. A round lapis lazuli, framed in a close filigree of tiny flowers, costs $7.50. An elephant mounting displays to advantage a good-sized stone, such as a coral or sardonyx. It shows an elephant's head at either side, the trunks extending around into the ring band. An odd Chinese setting, consisting of a narrow piece of jade laid across the entire finger, its slender silver mounting exquisitely carved by hand, costs $15.

RINGS SET WITH PRECIOUS STONES

A square-shaped ring that makes a becoming line on the finger is of diamonds mounted in platinum. A perfectly square diamond at the center is surrounded by a double row of smaller and very finely cut diamonds. The effect is that of a square within a square. The cost is $247. A ruby and diamond "cluster" ring is just what its name implies: a row of diamonds forms a cluster about a large central diamond, and outside of this is an encircling row of rubies, with a final row or border of close-set diamonds. The general form is circular, though the diameter, taken vertically, is a trifle longer than crosswise. This is done to make a better fit for the finger. Considering the present value of rubies, one is naturally surprised at the very moderate price of $278 quoted for this ring.

LA VALLIÈRES, CHAINS AND SAUTOIRS

Oriental pendants on chains are lovely if developed in oxidized silver and combined with chalcedony, sardonyx, New Zealand jade, or other semi-precious stones. A La Vallière, priced at $10, comes in an elaborate shield design of fine filigree silver. From the base of the shield drop five silver spikes, of greater length toward the middle. These are dotted at different hights by pieces of jade. Such an ornament takes the place of the pendent medallion, still so much in vogue. The chain is of plain silver.

A more Oriental-looking necklace displays not only a large filigree medallion set with stones, but an effective decoration on the front half of the chain. The circular medallion is hung from a bar or strap, consisting of three fine silver chains joined at both top and bottom by a silver crosspiece. Above it is a stone of the same kind as those in the pendant. With this stone as a juncture, the chain branches out on either side, being here formed of triple-chained bars and stones alternating. This style of chain would combine well with almost any stone. Watch fobs, comprising a series of six-chained bars, similar to the three-chained bars of the necklace, have an addition of an oval and a round stone, to join the bars. They cost half as much as the Oriental necklaces, having no medallion as a finish.

Pretty little drop-pendants—a semi-precious stone strung on a silver banding like an oval buckle in shape—come as low as $3 and $4.50. The short chain is of the silver-linked variety.



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The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.

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Judge what **I can do** for you by what **I have done** for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't Wait—you may forget it.

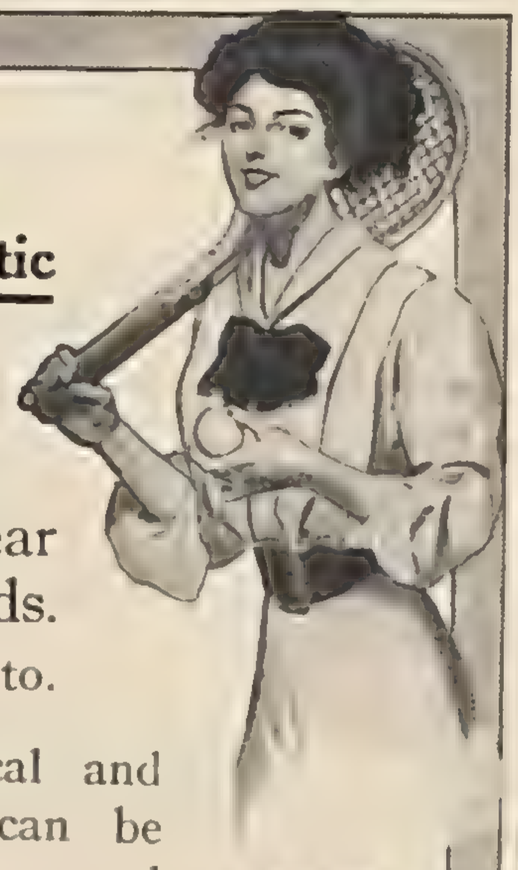
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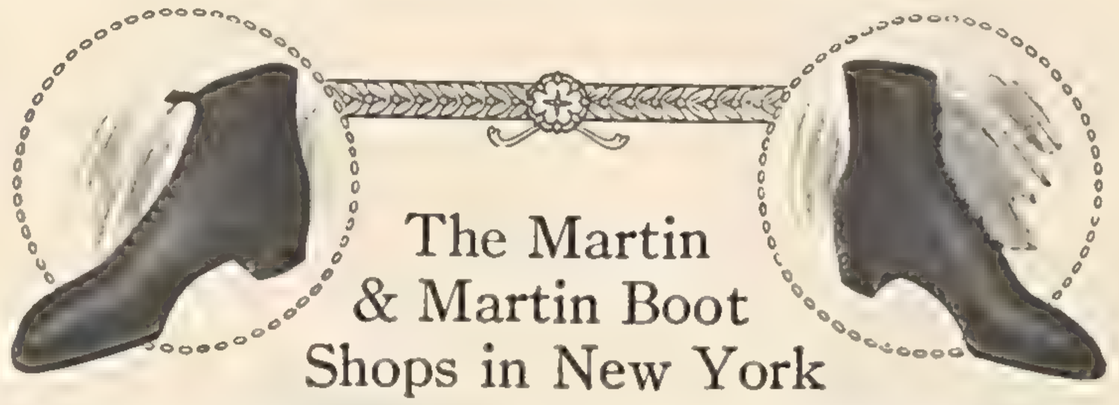
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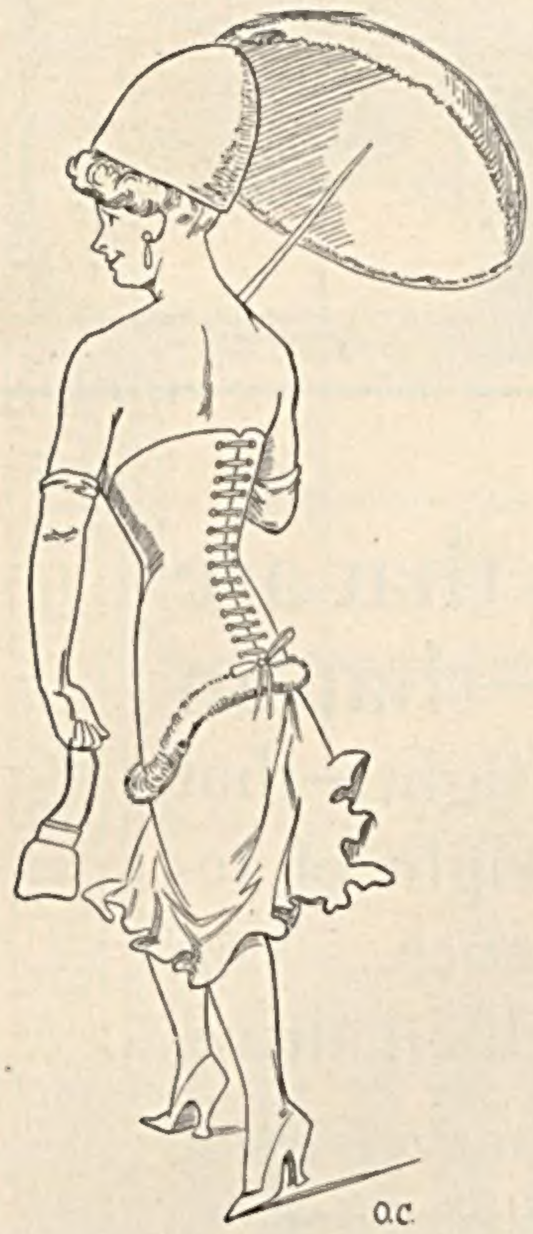
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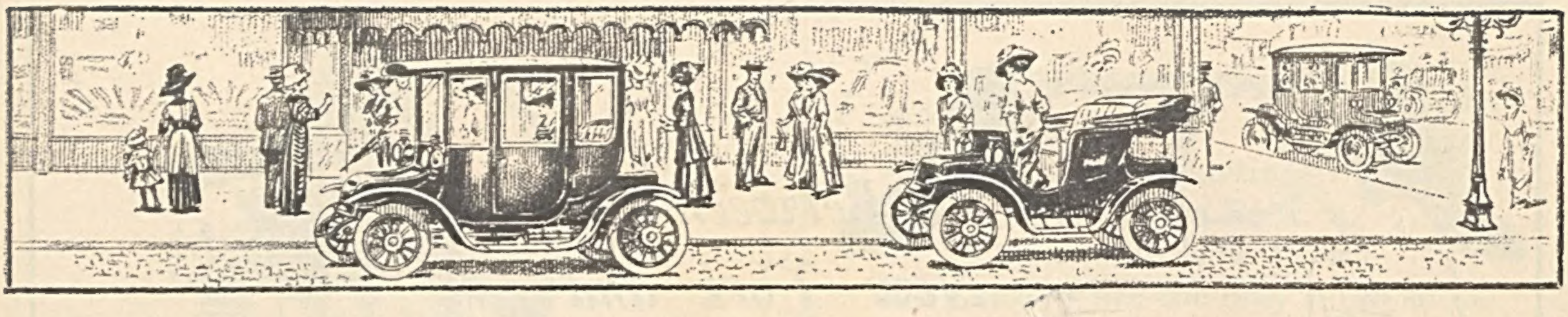
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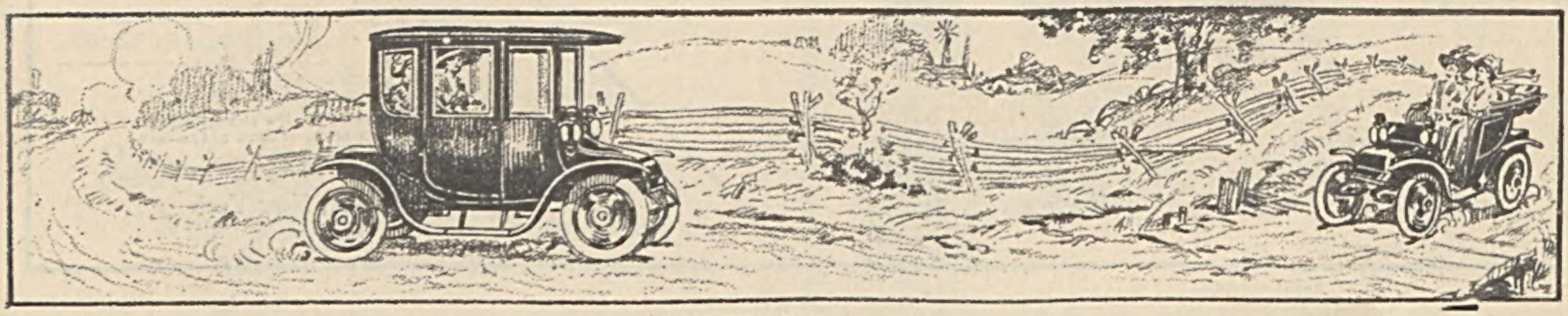
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